L'ultima della 2a ristampa di copie 250 con la stessa data
e terminata la vendita della ristampa a fine nov.
su questa edizione modificando ed ampli...

13

A COMPLETE HANDBOOK

TO THE

NATIONAL MUSEUM

IN NAPLES

ACCORDING TO

THE NEW ARRANGEMENT

WITH HISTORICAL SKETCH OF THE BUILDING AND
AN APPENDIX RELATIVE TO POMPEII AND
HERCULANEUM.

The original work by

DOMENICO MONACO

CURATOR OF THE ANTIQUITY MUSEUMS

Author of the illustrated book entitled "Specimens from the Naples Museum"

ENGLISH EDITOR:

E. NEVILLE-ROLFE ESQ. B.A.

H. B. M. CONSUL GENERAL

Author of "Pompeii Popular and Practical" and other works.

10th EDITION.

NAPLES

Santa Maria a Lanzati a Foria, 24

1905.

A COMPLETE HANDBOOK

TO THE

NATIONAL MUSEUM

IN NAPLES

OPINIONS OF THE PRESS

THE ATHENÆUM, Aug. 25, 1883.

"I beg however, at this season of the year, when people are beginning to spread over the Continent to recommend "A Complete Handbook" (and the best handbook we have ever had) " of the National Museum of Naples " The original work is by the Curator of the Museum; but an English edition, which has rapidly run through three editions, has been prepared by Mr. E. Neville Rolfe, B.A With Mr. Rolfe it has been purely a labour of love. He spen the whole of last summer in Naples in order to complete it, and the additions and explanations he has given are so clear and useful that with this book in his hand, the English reader may wander over the Museum alone, without the necessity of consulting anyone on the spot." — H. W.

"This new Guide is the best ever published on the subject."— *American Register*.

"Mr. Rolfe's excellent handbook"— *Daily Telegraph*.

Stab. Tip. Lanciano e Veraldi. — Napoli, *Strada S. Sebastiano, 3.*

A COMPLETE HANDBOOK

TO THE

NATIONAL MUSEUM

IN NAPLES

ACCORDING TO

THE NEW ARRANGEMENT

WITH HISTORICAL SKETCH OF THE BUILDING AND
AN APPENDIX RELATIVE TO POMPEII AND
HERCULANEUM.

The original work by

DOMENICO MONACO

CURATOR OF THE ANTIQUITY MUSEUMS

Author of the illustrated book entitled "Specimens from the Naples Museum"

ENGLISH EDITOR:

E. NEVILLE-ROLFE ESQ. B.A.

H. B. M. CONSUL GENERAL

Author of "Pompeii Popular and Practical" and other works

10th EDITION.

NAPLES
Santa Maria a Lanzati a Foria, 24
1905.

CONTENTS.

PREFACE

HAVING been much encouraged by the success that has attended the several editions of this Handbook, I have decided, on account especially of the re-arrangement of the Museum, to bring out a new edition, which should give more ample assistance to the student without being too scientific for the use of the tourist. In this work I have been cordially assisted by E. Neville Rolfe, Esq. M. V, O. H. B. M. Consul - General in Naples, who, for the benefit of his fellow-countrymen, has kindly assisted me, and whose varied reading and indefatigable perseverance have added very materially to the value of the Handbook.

DOMENICO MONACO

NAPLES.

HISTORICAL SKETCH.

THE building which is now known as the Naples Museum was erected to order of the Viceroy Duke d'Ossuni by Cavaliere Fontana. It was originally intended for a stable, and was begun in 1686. The water supply proving insufficient, the building was left unfinished until 1610.

The Viceroy Pietro de Castro, Count of Lemos, then assigned it to the University, adapted it to this purpose, and formally inaugurated it on the 14th of June, 1616, after which time it was known as the *Regi Studii*.

After the earthquake of 1688, it was used by the Law Courts, and during the revolution of 1701 it was turned into a barrack.

In 1767 it was again used for educational purposes.

In 1790 Ferdinand IV, desiring to transform it into an Archæological Museum, commissioned the architects Fuga and Schiantarelli to build the principal staircase, á work which was completed by Maresca and Bonucci. It was then he transported to it all the specimens now in the upper story, and others from the excavations at Pompeii, Herculaneum, and Stabiæ, as well as antiquities from the Museum at Capodimonte, which had been collected in the main by the Farnese Pope

Paul III, and inherited by Elizabeth, second wife of Philip V of Spain, the last representative of the Farnese Family and mother of Charles III *de Bourbon*.

The Bourbons of Naples enriched this magnificent store of antiquities by purchases, and the addition of such collections as those of Noja, Albani, Vivenzio, Arditi, Poli, &c. They also declared the Museum to be their private property, independently of the Crown, and gave it the name of the *Real Museo Borbonico*.

General Garibaldi, when Dictator in 1860 proclaimed the Museum and the territory devoted to excavation to be the property of the Nation, and increased the annual subvention in order that the works at Pompeii might be more actively prosecuted.

Lastly, Victor Emmanuel II, reorganised the National Museum, and included in it the Cumæan Collection of the Count of Syracuse presented by Prince Carignano of Savoy, the Palatina engravings, the tapestries bequeated by the Marquis del Vasto, together with the medals and dies of the Neapolitan Royal Mint.

The Museum contains more than one hundred and twenty thousand specimens, from an inspection of which the most casual visitor may derive a clear idea of the manners and customs of the ancients, as well as of the high civilisation and luxury to which they had attained.

REGULATIONS

The Museum is open to the public.

WINTER SEASON.

From 10 A. M. to 4 P. M. on week-days from November 1st to April 30th.

SUMMER SEASON.

From 9 A. M. to 3 P. M. from May 1st to October 31 st.
Entrance, 1 franc; children half-price.
Free on Sundays from 9 to 1.

THE MUSEUM IS CLOSED ON THE FOLLOWING DAYS: —

January 1st,—New Years' Day.
January 6th,—The Ephipany.
January 8th,—The Queen's Birthday.
Movable feasts —Easter Day.
— — —Ascension Day.
— — —The Festival of Corpus-Christi.
The first Sunday in June (National statute holiday).
June 29,—Feast of SS. Peter and Paul.
August 15th,—The Assumption.
September 8th,—The Nativity of the Virgin.
September 19th,—Feast of St. Januarius, Patron of Naples.
September 20th,—The entry of the Italian troops into Rome.
November 1st,—All Saints'Day.
November 11th,—The King's Birthday.
December 8th,—The Immaculate Conception.
December 25th,—Christmas-Day.

NOTICE

On the first floor is a sale-room where **catalogues**, illustrated albums, photographs, and copies of the pictures are sold at fixed and moderate price.

The plaster casts are officially made by the Museum, and are all made from piecemoulds taken off the originals.

The following abbreviations are occasionally adopted: —

F. Farnese Collection.

H. Herculaneum.

P. Pompeii.

Specimens marked with an asterisk (*) are illustrated in Mr. Monaco's large work entitled « *Specimens from the Naples Museum,* » price 35 francs. See advertisement on back of cover.

Other specially remarkable specimens are marked with a dagger (†).

INDEX

The building consists of Ground-floor with Basement, Entresol, the Second Story, and the third Floor.

THE GREAT HALL — *Vestibolo*

ENTRESOL — EAST WING

ENTRESOL—EAST WING

THIRD FLOOR

A COMPLETE HANDBOOK

TO THE

NAPLES MUSEUM

THE GREAT HALL — VESTIBOLO

INTRODUCTION TO THE STATUARY.

To attempt to compress a history of the art of sculpture which covers many centuries into a few lines, is to take in hand an impossible task. Its rise was very gradual, and its origin probably religious. In the earliest times a block of wood or stone was worshipped as the symbol of the divinity. Later an attempt was made to carve the human head upon the block, and the limbs followed in course of time. But it was probably many centuries before there was anything like precision of execution, or correct anatomy such as we see in the Golden Age of Greek statuary, of which Phidias and Praxiteles were the exponents. These artists conceived ideal types for the representation of the special characteristics of gods and heroes, and spoke as much to the mind of the beholder as to his eye. To understand their statues we must follow the mind of the artist and trace the idea he meant to convey. We must contrast the

dignity of Hera with the gravity of Pallas, the caste sprightliness of the maiden Artemis with the insinuating attractiveness of Aphrodite, the beauty of the young Apollo with the effeminacy of the young Dionysius, the manliness of Ares with the power of Zeus, the joviality of Silenus with the mischief of Eros.

The sculpture in the galleries before us is mainly of the Roman period and was either collected by the Farnese Pope Paul III and brought here from Rome, or found in the buried cities, Roman Art was purely imitative, and its characteristics consequently were inferior to the creative art of the Greeks. Their work however is not uninteresting to the student and some of the Archaistic specimens which survive to us are no doubt survivals, perhaps even copies of genuine Archaic statuary.

CENTRE HALL OF THE VESTIBOLO

MARBLE SCULPTURES

A LION in marble, full of life. (*Farnese*).

On the right and on the left,

2400-1. Two lofty columns of *cipollino* with pseudo-archaic inscriptions, found near the tomb of *Cæcilia Metella*, in *Via Appia* at Rome and carried to the Farnese gardens in the sixteenth century.

On two pedestals of the centre of the great hall are: two large statues, representing (6122 and 6116) a Dacian King downcast at being compelled to grace a Roman triumph. (*Farnese*).

5965-66-69-70. FOUR statues of Roman Consuls. (*H.*)

(*On the left*). 6780. A PEDESTAL in honour of Tiberius erected by the fourteen towns of Asia Minor, which

he had rebuilt after an earthquake. (A. D. 17). Tac. An. 2-47. The towns are personified with their names written below the figures — Philadelphia, Imolus, Cibyra, Myrina, Ephesos, &c. (*Pozzuoli*).

(*Opposite*). 2608. Another PEDESTAL in honour of Vespasian with arabesques.

(*On the right*). 6232. EUMACHIA. This pleasing statue stood at the upper end of the Exchange at Pompeii. According to the inscription on the plinth it was erected by the Fullers of Pompeii to Eumachia, daughter of Lucius, public priestess.

(*Opposite*). 6233. MARCUS HOLCONIUS RUFUS. A statue in a tunic adorned with fine bas-reliefs. Finely sculptured.

On the plinth is inscribed « M. HOLCONIO M. E. RUFO TRIB. MIL. A POPUL. II VIR. I D. V. QUINQUIN. ITER AUGUST. CAESARIS SACERD. PATRONO COLONIAE» *To Marcus Holconius Rufus, son of Marcus, a duumvir and magistrate for the fifth time; for the second time quinquennalis, a military Tribune elected by the people, a priest of Augustus, a chief of the Colony.* (*Pompeii*).

(*On the left*). 6235. SVEDIUS CLEMENS. A small statue. On the plinth is inscribed « EX AUCTORITATE IMP. CAESARIS VESPASIANI AUG. LOCA PUBLICA A PRIVATIS POSSESSA SVEDIUS CLEMENS TRIBUNUS CAUSIS COGNITIS ET MENSURIS FACTIS REIPUBLICAE POMPEIANORUM RESTITUIT. » *By the authority of the Emperor Cœsar Vespasian Augustus, Svedius Clemens the Tribune having heard the causes and made the measurements restored to the Republic of Pompeii the public lands which had been taken possession of by private persons.* »

... A statue of a Roman Consul. (*Pompeii*).

(*On the left*). 2609. Large pedestal erected to celebrate the peace and the Victory of Vespasian. (*Rome*).

2610. Large rectangular pedestal upon which are eight columns of one hundred names of the tribes; and on the other side the names of the Consuls in whose time the monument was erected to celebrate the peace of Vespasian. (*Rome*).

5983-84-87-88. Four statues of Roman Consu's. (*Herc.*)

LEFT AISLE OF THE VESTIBULE

Beginning from the entrance

*5960. Urania. Colossal statue. (*Pompey's Th. Rome*).

On the wall,

From 6788 to 6791. Ornament of the door of the Exchange at Pompeii,—arabesques; birds, insects, and different reptiles admirably designed. (*Pompeii*).

(*In the sides*). Two Roman tombstones.

5965-66-69-70. Four statues of Roman Consuls. (*H.*)

(*In the centre*). 6866. Marble lustral basin supported of three Sphinxes. (*Pompeii*).

Four statues of Roman Consuls. (*Herculaneum*).

(*On the left*). 6776. Sarcophagus. Triumph of Bacchus.

6168. Viciria Archas, the mother of Balbus, identified by the inscription found upon the plinth. (*Herculaneum*).

6244. Daughter of M. Nonius Balbus. A statue. (*H.*)

(*In the centre*). *6211. Marcus Nonius Balbus the elder, identified by the inscription found upon the plinth. This equestrian statue is as fine as that of his son opposite to which it stood in the Basilica (*not the Theatre of Herculaneum*). It was found without the head and one hand, which were replaced by Canardi, and modelled from the statue of Balbus (6167) in the right aisle of the Vestibulo.

(*On the right*). 6248. Daughter of M. Nonius Balbus. (*Herculaneum*).

(*Opposite*). 6246. M. Nonius Balbus, the son. A statue. (*Herculaneum*).

6605. A sarcophagus. On the chief surface are the portraits of a man and his wife. (*Farnese*).

6394. Clio, the Muse of history. Statue. (*H.*)

6398. Euterpe. A statue with a flute. (*H.*)

... Unknown. Statue. A ring on the left finger bears the *lituus* the emblem of the Augurs.

6870. Lustral basin. (*Pompeii*).

5975. Genius of the Roman people. Colossal statue. (*F.*)

RIGHT AISLE OF THE VESTIBULE

Beginning from the entrance

5993. Alexander-Severus. Colossal statue. (*F.*)

(*On the sides*). Two Roman tombstones.

6252. Sulla. A fine statue holding a papyrus. (*P.*)

(*In the centre*). A fine « Tazza » in « *rosso antico* » supported upon a Siren whose tail is twisted round a column.

6705. A sarcophagus representing Prometheus, having created a man, in the presence of Jupiter Juno, Mercury, and Neptune, with their attributes. (*Pozzuoli*).

(*In the right*). 6167. M. Nonius Balbus, the father. Statue. (*H.*)

(*Opposite*). 6242. Daughter of M. Balbus, Statue. (*H.*)

(*In the centre*). 6105. Marcus Nonius Balbus, *junior* He rides after the Greek fashion, without saddle or stirrups. This statue was in the Museum of *Portici*; and in 1799, during the riots, a cannon-ball carried off the head. The fragments were collected, a cast taken, and the head

as now seen was modelled by *Brunelli*. It is probably the finest marble horse of antiquity. (*Herculaneum*).

(*In the right*). 6240. CHASTITY. A statue finely veiled. (*Herculaneum*).

(*Opposite*). 6249. Daughter of Nonius Balbus. A statue. (*H.*)

111070. SARCOPHAGUS representing Diana and Endymion found in a house at *Sant' Antimo*, near Naples, where it was used a water-trough. Roman sculpture.

6047. LIVIA. A well-draped statue. (*Pompeii*).

(*In the right*). Two statues of PRIESTESSES, holding a small perfume vase. (*Pompeii*)

6083 and 6250. Two Roman ladies beautifully draped statues. (*Herculaneum*).

(*In the centre*). Lustral basin in *paonazzetto* marble.

5978. FLORA. A colossal statue gracefully draped. (*F.*)

(*On the sides*). Two Roman tombstones with inscriptions.

On the staircase

5976. The OCEAN, seated statue. (*Farnese*).

5977. The Nile. (*Farnese*).

6267. JUPITER. A colossal demi-figure. (*Cumæ*).

GROUND-FLOOR — East wing

MARBLE SCULPTURES

FIRST PORTICO

We describe the sculptures in this gallery not in arithmetical sequence, but as they are arranged.

6536. A man with his dog. An Archaic sculpture from Asia Minor. (*Farnese*).

6256-7-8. Apollo. Busts. (*Pompeii*).

*6007. Pallas. An archaic statue considered one of the finest extant. She wears a helmet adorned with a fierce gryphon, like that of her statue in the Parthenon. (*Herculaneum*).

(*In the centre*). 6009-10. Harmodius and Aristogeiton. Two celebrated friends who delivered Athens from the tyranny of the Pisistratidæ (b. c. 510). They are represented in the act of killing the tyrant Hipparchus. (*F.*)

(*In the centre*). 6416. The farnese gladiator. A statue in true Grecian style. Faint with agony, his trembling knees hardly support him. He has received his death-wound in the heart, and staggers under it. The half-open lips show the difficulty with which he draws his little remaining breath, and the eyes bespeek the depth of his agony. This statue seems as if the unfortunate victim were about to fall at our feet. (*Farnese*).

(*In the centre*). 6006. Orestes and Electra. A group remarkable for its style, the simplicity of its attitude, and the likeness between brother and sister. Electra is instigating Orestes to murder Clytemnestra. (*Herc.*)

*6008. Artemis. A small statue showing traces of

gilding. (*Torre Annunziata*, near *Pompeii*).

6408. A gladiator. A statue. (*Farnese*),

109621. UNKNOWN female bust with remarkable head-dress. (*Pompeii*).

6373. INDIAN BACCHUS. A Term. (*Farnese*).

6324. INDIAN BACCHUS. A Term. (*Stabiæ*).

Continuing straight on, we come to an adjoining hall,

119917. (*In the centre*). Very fine statue of a YOUNG BOXER in repose wearing the *cæstus*, or loaded boxing glove. Beside him is a small Term. On the plinth is the Greek inscription, ΑΦΡΟΔΙΣΕΥΣ ΚΩΒΑΝΟΣ ΕΙΡΓΑΣΑΤΟ. (1889, *Sorrento*).

(*In the right, on a column*). 6417. Indian BACCHUS. A Term. (*H.*)

6410. A gladiator. A statue. (*Farnese*).

6419. INDIAN BACCHUS. A Term. (*Herculaneum*).

6411. PROTESILAUS. Wounded in the thigh. (*H.*)

6270 and 6272. Two fine heads of Bacchus with a fillet. (*F.*)

6310. Indian Bacchus. A bust. (*Pozzuoli*).

Returning to the first corridor, we enter the

INNER HALLS

FIRST HALL

(*On two pedestals*). 6282 and 6322. Two fine heads of Pallas. (*Herculaneum*).

... Female statue beautifully draped.

(*In the window*). 111387 and... Two female statues with scent bottles in their hands.

SECOND HALL (Left side)

In this hall are marble objects of the first importance on account of their antiquity. They were found at the ancient town of Locris. Observe in the centre:

Two DIOSCURI on horseback in terra cotta. Found in the Temple of Castor and Pollux to Locris.

In two cases supported on Griffins in the Pompeian style, are statuettes, heads, terra-cotta objects and some Corinthian vases.

Fine Corinthian column from Locris.

THIRD HALL

(*On the wall*). 6727. ORPHEUS, EURYDICE, and MERCURY· (Names in Greek.) The expression of Eurydice is charming. Bas-relief. (*Noja Collection*).

(*On the left*). 6121. A PRIESTESS. A statue. (*Pompeii*).

(*On two columns*). 6303-4. PALLAS. Busts. (*Pompeii*).

6396. A PRIESTESS. Statue. (*Herculaneum*).

6261. APOLLO seated on the Omphalos. (*H.*)

(*On a columns*) Fine head of Apollo

(*In the centre*). 6369. VENUS, or an ideal head.

6024. PALLAS. A fine statue wearing a double mantle. The helmet adorned with two Pegasi and a Sphinx. (*F.*)

6395. EUTERPE. A statue with a flute. (*Herc.*)

6123. A PRIESTESS. A statue. (*Pompeii*).

Returning through the third and fourth Hall we reach the

FOURTH HALL

HALL OF JUNO

(Next to the hall of the Mosaics)

(*In the centre*). 6005. HERA. This archaic bust is accepted as the best embodiment of the earnestness, dignity and grace that characterized the celebrated Hera of Argos, Polycletus best work. (*Farnese*).

6107. A PRIESTESS. A small statue. (*Roma*).

(*On the sides*). Two female terms.

(*On the left wall*). 6715. PEDESTAL representing three Caryatids. At the foot of a tree is seated a woman clad in the Dorian fashion, leaning on her right arm, and in evident grief. On each side is a Caryatid wearing a tunic. Altorilievo. (*Avellino*).

On the right wall, opposite

6725 Seven girls hand-in-hand in bas-relief. (Names in Greek). (*Herculaneum*).

6011. DORYPHORUS, or picked lancer from the body-guard of the king of Persia. Statue. (*Herc.*)

6412. DORYPHORUS OF POLYCLETUS. A Term. (*P.*)

6164. AGATHOCLES? Bust. (*Farnese*).

At the further end of the hall we find the

MOSAICS.

Mosaic pavement was first introduced into Italy by Sulla about B. C. 80, and he ordered the floor of the Temple of Fortune at Prœneste to be made of mosaic.

In the centre (*on the floor*).

...STRENGTH CONQUERED BY LOVE. A magnificent mosaic of a lion chained to a rock, with two Cupids deriding him. On each side, a woman seated. The border is an elaborate cable pattern in several colours. (*House of the Centaur, Pompeii*).

To the left of the window,

9977. Faun and Bacchante dancing. Yellow and black marble. (*Pompeii*).

9978. Skeleton, with a vase in each hand. (*H.*)

9979. Spirited Bacchic sacrifice inlaid in marble.

109679. A comic Mask. (*Pompeii*).

*9980. A Francolin partridge stealing a jewel from an open basket. (10 in. × 1 in.) (*Pompeii*).

9981. Harpy represented from the waist upwards as a woman with wings; her legs are those of a bird. She carries a vase in her right hand, and with her left steadies a basket which she carries on her head. A Cupid carrying a cup flies after her, and she is preceded by a bird flying towards a tree. (*Herculaneum*).

109982. Allegory of Human Life, found in the *tablinum* of the House of the Tanners at Pompeii. The square placed in the form of the letter A indicates the Greek « *Alpha* » the beginning of all things, as in Rev. i. 11. This is supported by a spear and purple drapery to signify youth on the one side, and a staff and wallet to indicate age on the other; while the skull represents death, the butterfly the soul, and the wheel the changes and chances of human life. (*Pompeii*).

*9982. After the Cock-fight. In the centre of this mosaic are two game-cocks, one bleeding and vanquished. the other victorious. The owner of the vanquished bird and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. (1 ft. 6 × 1 ft. 5). (*Pompeii*).

109687. Mask of Silenus. (1873, *Pompeii*).

9983. Ducks plucking lotus flowers. (*Pompeii*).

9984. A Mountain Deity. A youthful god seated on a rock, holding a sceptre in his left hand, pours water

from a vase, in the centre of the picture, with his right. Two companions are with him. (*Herculaneum*).

9986. Choragium, the « Green-room » of the ancient stage. An elderly Choragus is seated and is posing two actors. One of the masks not yet in use is intended for Silenus, the other (a beardless one) for Bacchus. In the background an attendant is putting a loose robe upon an actor, whose mask lies on the table. An ivy-crowned figure is playing the double tibia and an attendant stands behind. (1826, *House of the Tragic Poet, Pompeii*).

9887. A Comic Scene by Dioscorides. Signed in the left corner. Masked actors at table. (1747, *Pompeii*).

9988. Lygurgus flying from a panther who defends a Bacchante. An attendant of Bacchus in the background is threatening him. (*Herculaneum*).

.... Two large mosaics representing various kinds of ducks, and lotus flowers, found in Pompeii.

Near the window,

114281. Fine mosaic of six doves hovering around a bowl of water. The birds are of life size, and the border is of various fruits beautifully grouped. (1885, *Pompeii*).

129619. Quadriga. A fragment. (*Pompeii*).

9989. Bacchus. The god is represented leaning against a rock, with his thyrsus and *cantharus*. (*Herc.*)

9990. The Nile. A magnificent mosaic, representing the sacred Ibis, a hippopotamus, a crocodile, ducks, lotus flowers, and (in the left corner) a mongoose fighting a cobra. (*House of the Faun*, *Pompeii*).

114282. A Lion. (*Pompeii*).

9991. Acratus on a Panther. Group representing a panther in a graceful attitude, covered with a small chlamys, wearing a garland of vine leaves and grapes, treading a thyrsus under his feet, and ridden by a

charming winged Genius crowned with ivy, holding a red cord as a bridle-rein in his left hand, and a cup to his lips with his right. Around is a mosaic border of fruits and flowers intertwined with eight tragic masks. This again is surrounded by another border. One can hardly believe that this beautiful work of art was made to be walked upon, and formed part of a pavement. (*House of the Faun*, *Pompeii*).

*9985. A Comic Scene, representing three actors playing on the tambourine, cymbals, and double tibia. A dwarf behind holds a horn in his hand. The two figures on the right are dancing. This is one of the finest pieces in the collection, being full of action and life. In the left corner is the inscription ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ, made by Dioscorides of Samos.

9992. Three Parrots perched on the edge of a bowl with water in it watched by a cat. (*Pompeii*).

124666. Beautiful portrait of a young girl. (1899, *P.*)

*9993 A Kitten killing a Chicken. This mosaic is much admired for the style of its work and its bright colouring. (*House of the Faun*, *Pompeii*).

9994. A Festoon of flowers, fruits, and leaves, wreathed upon two comic masks. This superb mosaic formed the threshold of the *House of the Faun*. (*P.*)

9995-6. Columns made of concrete and covered with, designs and figures in glass mosaic. The bases and capitals are adorned with shells, and the execution of the mosaic is much admired. (1838, *House in the Street of the Tombs, Pompeii*).

120177. Fishes. A large panel representing various kind of fish, all caught to this day in the bay of Naples. The border of this mosaic is of surpassing beauty. (*P.*).

124545. The mosaic of the philosophers. One is seated

with a papyrus, and around him six bearded philosophers in discussion. The Areopagus of Athens in the distance. This is one of the most important mosaics in the collection. (1898, *Pompeii*).

9998-9 Water Birds. (*Pompeii*).

10000-1. Two columns in glass mosaic. (*Pompeii*).

.... White and black mosaic, in the centre is a circular design around which four ducks with outspread wings form a frame. (*Pompeii*).

9997. Fishes. A mosaic similar to 120177.

10003. Dwarf feeding two game-cocks and holding a palm branch out to one of them. (*Pompeii*).

The wall opposite the window,

10004. The Three Graces. (*Baiae*).

10005. Phryxus and Helle, the latter falling from the ram into the water. The colouring is splendid. (*H*).

10006. Spirited mosaic representing Achilles drawing his sword to attack Agamemnon, who is seated before him. Athene seizes Achilles by the hair. (*Pompeii*).

10007. Wedding of Neptune and Amphitrite. They are seated in a car drawn by Tritons playing the *tibia* and the lyre. (1870, *Pompeii*).

110666. Black dog on a chain. (*House of Vesonius, P.*)

10008. Large niche for a fountain. (*Herculaneum*).

112284. Large black and white Mosaic, with head of Medusa in the centre. (1879, *Pompeii*).

Next wall,

10009 and 10011. Two Tritons. (*Pompeii*).

10010. A Boxer armed with the « cæstus » a loaded boxing glove or « knuckle-duster », used in Roman prize-fights. (*Herculaneum*).

10012-13. Two Candelabra on a blue ground. (*P.*)

10014. Niche for a fountain; beneath, a cock and pomegranates. (*Herculaneum*).

Last wall,

10015. Two ducks. (*Pompeii*).

10016-17-18. Theseus and the Minotaur. (*Pompeii*).

106678. Female figure with bangles on her arms, leaning against a column in *giallo antico*. (1873, *Pompeii*).

Returning to the corridor, the passage on the right leads to the

SECOND PORTICO

HALL OF FLORA

MARBLE SCULPTURES *(continued)*

(*In a niche*). 6360. Æsculapius. A colossal statue. (*F.*)

(*In the centre*). 5999. Neoptolemus bearing Astyanax. Colossal statue. (*Rome*).

(*On the right*). 6269. Ceres. A richly draped statue. (*Farnese*).

(*Opposite*). 6077. Domitian (a. d. 96), the last of the Cæsars. (*Farnese*).

6271. Neptune with a dolphin. A statue. (*Pæstum*).

(*On the right*). 6399. Thalia. A statue. The Muse of comedy. (*F.*)

6378. Mnemosyne. The mother of the Muses. (*H.*)

6404. Polhymnia. A statue. The Muse of rhetoric. (*H.*)

(*Opposite*) 6273. Ceres holding a torch and an ear of corn. A statue. (*Farnese*).

6356-7. Ariadne. Terms. (*Stabiae*).

(*On the right*). 6288. Venus in the attitude of the « *Venere dei Medici* ».

(*Opposite*). 6358. Paris with a dog. (*Farnese*).

(*On the right*). 6295. Venus partly draped. Beside her, Cupid. (*Pozzuoli*).

In the centre

6409. Flora Farnese. Colossal, attributed to Praxiteles, one of the most interesting of ancient statues. The attitude is so natural that she seems to move; a trans-

parent robe covers her. The head, the left arm, and the feet are modern. (*Baths of Caracalla, Rome*).

(*On the right*). 6301. VENUS with dolphin. A statue. (*F.*)

(*Opposite*). 6351. GANYMEDE and the eagle. A group. *F.*

6196. Female bust. (*Farnese*).

6316. BACCHUS with a panther. A statue. (*Farnese*).

6311. Bacchus with a panther. A statue. (*Farnese*).

6328 and 6330. Two laughing fauns. Busts. (*P.*)

(*In the centre*). 6276. DIANA THE HUNTRESS. A statue. A hind pursued by a greyhound is beside her. (*F.*)

Returning from the centre of this Portico we enter the

GREAT HALL

(*In the centre*). 6027. JUNO. One of the finest statues of this goddess. She is robed in a flowing mantle. (*F.*)

(*On the right*). 6255. APOLLO with lyre and *plectrum*. A statue. (*Farnese*).

(*Opposite*). 639I. NIOBE's daughter. A draped statue. *H.*

(*In the window*). 6353. Cupid. Like the Cupid of the Vatican. (*Farnese*)

6306. Indian Bacchus. Beautiful bust. (*Farnese*).

(*On the wall*). 6713. FEAST OF ICARIUS. A very fine bas-relief. (*Capri*).

HALL OF VENUS VICTRIX

Left side

(*On the left*). 6350. A Satyr crowned with ivy. (*F.*)

(*Opposite*). 6361. Venus. A head. (*Farnese*).

*6017. VENUS VICTRIX. An admirable work, much praised by Winckelmann. The limbs are supple, the attitude elegant, and the whole composition lifelike. She treads under foot Minerva's helmet, and bears on her brow Juno's diadem. The arms are a restoration by Brunelli. It is in the style of the « *Venus de Milo* » in the Louvre. (*Capua*),

6016. Adonis. A fine statue much restored. (*Capua*).

*6019. Psyche. A fragment attributed to Praxiteles. The idea conveyed by her name, which signifies. «The Soul » has been embodied in this charming work which combines grace of form and beauty of feauture, with pensive melancholy and sweetness of expression. (*Capua*).

(*On the left wall*). *6682. The Persuasion of Helen. The figures are all named, and the work is considered of great merit. (*Noja Collection*).

(*On column in cipollino marble*) 6274. Jupiter Ammon. A bust. His hair waves round the horns that sprout from his head. (*Herculaneum*).

(*On column in cipollino marble*) 6320. Pallas. Bust. *H.*

On the left, in the centre). *6022 Faun. carrying the infant Bacchus. Fine group found in the *Agro Romano*. (*Farnese*).

6329. Pan teaching Olympus to play panpipes. (*F.*)

(*On a yellow column*) 6333. A Satyr crowned with ivy. Bust. (*Farnese*).

6318. Bacchus. This magnificent statue of the time of Hadrian is known as » *the Farnese Bacchus* ». (*F.*)

6332. Satyr holding grapes. A small statue. (*F.*)

6325. Satyr as Bacchus with a panther. A statue. (*P.*)

6331. Satyr holding grapes. A statue. (*F.*)

6313. Ariadne. A head. (*Farnese*).

6326. A smiling Faun, full of expression. (*P.*)

6307. Bacchus and Cupid. A fine group. (*F.*)

6254. Apollo seated with lyre. A statue (*F.*)

6392. Hercules. A Term. (*Farnese*).

6393. Term of a woman. Without head. (*F.*)

THE FARNESE BULL

*6002. This celebrated group represents Dirce's punishment. It is the work of two famous sculptors of Ionia, Apollonius and Thauriscus, who flourished before the reign of Augustus. The sons of Antiope are struggling to cast the bull and tie the ill-fated Dirce to his horns. Antiope stands by, encouraging them. On the base, in fine bas-reliefs, a shepherd's scrip against a tree, a syrinx, a basket, and several wild animals. This group was found with the Hercules by Paul III in the baths of Caracalla; it had been brought from Rhodes to Rome by Asinius Pollio who died. A. D. 4, (Pliny XXXVI IV. 10). It has been much restored. (Base 10 ft.×10 ft.).

Opposite at the other end, (right side)

HALL OF THE FARNESE HERCULES

(*On a column in cipollino marble*). 6260. JUPITER. A head. (*Farnese*).

(*On a column in cipollino marble*). 6138. Unknown; possibly Virgil. Bust. (*Farnese*).

6001. FARNESE HERCULES. The School of Polycletus, of which Lysippus was an exponent followed the physical style of their master and sought to portray bodily symmetry and athletic strength. Glycon was a disciple of this School, and was the artist of the sculpture before us, which is signed «ΓΔΥΚΩΝ ΑΘΗΝΑΙΟC ΕΠΟΙΕΙ.» According to Müller, he did not devote himself to original work, but was a copyist of important statues, like the celebrated Hercules before us. The Demigod is resting on his club, after taking the apples of the Hesperides, which he holds in his right hand behind his back. One half of the fore-arm, the left hand, and the eyes are in plaster.

The statue was brought by Caracalla from Athens to Rome, was found in his baths in 1540, and brought to

Naples in 1786. When found it was without legs, and Cardinal Farnese had them restored by *Della Porta:* Michael-Angelo having declined the commission, saying he was not wortly to make so much as a finger for so noble a statue. In 1560 the ancient legs were placed in the Museum of the Villa. (Height 9 ft. 9 in). (*F.*)

(*On the right*). 6034. Torso of Bacchus. A celebrated fragment identified by his curly loocks. (*Farnese*).

*6035. Torso of Venus. An original Greek work executed about the time of the Cnidian Venus of Praxiteles. (*Rome*).

...Torso of Mars from the Villa *Ludovisi* at Rome. Copy of a Greek original of the first Century B. C.

(*In the window*). 6355. Ganymede and the eagle. A fine group. (*F.*)

(*In the window*). *6026. Nekeid. The nymph, seated on sea-monster, is gracefully holding up her hand. A masterpiece of Grecian , sculpture, but much restored. (*Posillipo*).

(*On the sides of the Hercules on columns*). 6359· Æsculapius? Bust, and 6275. Bust of Neptune. (*F.*)

HALL OF THE GAETA VASE

124325. Marble Sarcophagus representing Achilles in Scyros dressed as a girl, and the centaur Chiron seated at his side. Inscribed Metilia Torquata. (*Atella*).

(*On the wall*). 6728. Bacchus seated. Bas-relief. (*H*)

6670. A Puteal with reliefs of Jupiter, Mars, Apollo Æsculapius, Bacchus, Hercules and Mercury. (*F.*)

6675. A Puteal representing a bearded Silenus presiding over the vintage performed by Satyrs, one of whom is putting grapes into the winepress, others are working the lever and carrying grapes in baskets. (*Francavilla's garden*).

(*On the wall*). 6724. A Bacchante struggling with a Faun. Bas-relief. (*Herculaneum*).

(*In the centre*). *6673. *The «Gaeta Vase»* a first-rate work, executed according to its inscription by Salpion of Athens, an artist of whom nothing is known. The bas-reliefs on it represent Mercury giving the infant Bacchus to the nymph Nysa, who stretches out her arms to receive him. These figures are followed by Fauns and Bacchantes playing on the flageolet and cymbals. (*Gaeta*).

6778. Marble vase with spiral handles representing the return of Proserpine from Hades, with Bacchus, Mercury and Ceres. (*Farnese*).

6779. A fine vase representing a Bacchanal. (*Stabiae*).

(*On the wall*). 6726. Bacchus with a Faun going before him, and playing on the double *tibia*, while a Bacchante dances to the music of a tambourine which she holds aloft. Bas-relief. (*Farnese*).

The passage to the two adjoining small rooms.

6296. Venus. A small statue. At her side Cupid. (*F.*)

6218. Realistic group representing two men scalding a hog over a tub. (*Farnese*).

6406. Hercules and Omphale. An allegory of strength conquered by love. (*Farnese*).

Small room

6012 to 6015. (*In the centre*). An Amazon, and round the room, Typhaeus, a Persian, and a Gaul. Four small recumbent statues on pedestals, which formed part of the gifts sent by Attalus, king of Pergamos to the Athenians. (*Farnese*).

6405. Mounted Amazon. An expressive statue. (*F.*)

6407. MOUNTED WARRIOR. Parrying the blows of his enemy. (*Farnese*).

Next small room.

HALL OF VENUS CALLIPYGUS

(*In the centre*). *6020. VENUS CALLIPYGUS. A partly draped statue representing a legendary Sicilian love story. It has many admirers, but the severer school of accademical criticism handles it rather roughly. It has been much restored by Albaccini. (Heigt 4 ft. 4 in.) (*Golden House of Nero, Rome*).

Round the room

6289. Venus. Head. (*Pompeii*).

*6286. VENUS. In the attitude of the « *Venere dei Medici* » (*Farnese*).

6339. Sleeping Cupid. A small statue. (*F.*)

*6293. VENUS crouching, with Cupid behind her. (*F.*)

6297. Venus crouching. She holds a scent-bottle. (*F.*)

6284-5. Venus. Heads. (*Pompeii*).

6283. Venus leaving the bath. A statue. (*F.*)

Returning through the Hall of the Hercules we turn to the right in the portico which leads to the Vestibule

THIRD PORTICO

HALL OF DIANA OF EPHESUS

6385. MELEAGER, in *rosso antico*. A small statue. (*F.*)

6262. APOLLO MUSAGETES, in green basalt. Colossal statue. (*Farnese*).

... A flying figure of Venus without head in grey marble.

6118. A young Phrygian on his knees. A small coloured marble statue. (*Farnese*).

6280. DIANA LUCIFERA. A statue. She holds a torch. (*Capua*).

(*On the right wall*). 6723-6764. Vow to Mithras. Sacrifice of a bull, Bas-reliefs. (*Capri*).

*6781-2. Two large marble candelabra with triangular bases supported on chimæras. (*Farnese*).

6115-6117. Phrygians in *paonazzetto* marble. Two colossal statues. The extremities are in black marble called *paragone*. (*Farnese*).

In the centre

6278. Diana of Ephesus. A statue of Oriental alabaster with bronze extremities. The goddess wears a tower on her head and an aureole decorated with eight griffins. Round her neck a collar of cereals fringed with acorns, and female figures in bas-relief. Three lions are upon each arm, and between the arms the numerous breasts symbolical of her nourishing the world. Her skirt is covered with mythical animals. (*F.*)

Two Cinerary urns with inscriptions.

6370. Isis. A statue ia grey marble. She holds the *systrum*. (*Farnese*).

6368. Ceres, in variegated marble. A statue. (*Naples*).

6372. Isis in grey marble, holding a bronze *systrum* (*Farnese*).

981. Anubis with the head of a jackal. Marble statue; mutilated. (*Pozzuoli*).

975. Serapis. Marble statue seated and clad in a tunic with his hand on the head of Cerberus. (*Pozzuoli*).

2929. Sepulchral tombstone with bas-relief representing Isis holding in her hand the *Systrum*.

... Cinerary urn with *bucrania* and arabesques.

... Sarcophagus with bas-relief of two Satyrs holding a medallion with portrait of a woman.

(*In the centre*). 6281. Apollo. A colossal seated statue in porphyry.

From the centre of this Portico, we enter the

INNER HALLS

Marble Sculptures, Bas-reliefs and fragments.

FIRST ROOM

(*In the centre*). 6672. TRAPEZOPHORA representing a Centaur carrying Cupid and playing a pan-pipe, and Scylla with the remains of a human victim entwined in her tail. (*Villa Madama, Roma*).

6676. and... Four Puteals with wine garlands and *bucrania*. (*Farnese*).

(*In the four corners*). 6363-4-6-7. Four colossal busts open-mouthed. (*Farnese*).

On the right wall, in the window

6687. COMIC SCENE. From an ancient play. The stage and scenery are interesting. Bas-relief. (*Pompeii*).

6688. APOLLO AND THE THREE GRACES. (*Alto rilievo*). On the left Apollo with his lyre near a female figure playing the cymbals. On a bed two other Graces one seizing the lyre, the other kneeling. This sculpture is a gem. (Found at *Ischia*).

...Reversible discs or medallions which were suspended by chains between the columns of the Pompeian houses. *Opposite wall,*

6690. A woman feeding a parrot. Bas-relief. (*P.*)

6691. TIBERIUS and his mistress on horseback. A slave leads them towards a statue. Bas-relief. (*Capri*).

6679. ÆDIPUS and Antigone offering a sacrifice at the groves of the Eumenides. On the right a bearded priest pouring a libation upon the sacred fire. Bas-relief. (*F.*)

SECOND ROOM (*On the left*)

(*In the eentre*). 6374. ATLAS. He kneels under the globe, upon which forty-two out of the forty-seven constella-

tions known to the Romans are symbolised. A particularly fine Roman work. (*Farnese*).

(*On the wall facing the window*). 6704. A large pediment of a sarcophagus, representing in bas-relief and in three circles the life and exploits of a gladiator. (*Pompeii*).

6302. MERCURY holding a purse in his right hand. (*F.*)

(*On the right wall*) 6601... Two ancient galleys with figures in relief. (*Pompeii and Pozzuoli*).

... Sarcophagus with baccanalian relief.

(*Opposite on the left wall*). 6693. SARCOPHAGUS portraying a bacchanal. Bacchus standing on his chariot drawn by Centaurs and Silenus drunk, lying on another chariot drawn by asses, which have fallen. At the end of the Sarcophagus, Ariadne asleep. (*Farnese*).

6681. DIANA with a dog. Bas-relief. (*Pompeii*).

6685, SILENUS drunk on an ass, which is about to lie down with him. He is resting his arms on the necks of two Fauns. Pan leads the animal. A grotesque bas-relief, but very well executed. (*Pompeii*).

6712. A pediment of a sarcophagus of a child, representing four chariots racing, driven by children. The boy weeping is remarkably fine. Bas relief. (*F.*)

THIRD ROOM

6124 PYRRHUS. A fine statue. (*Herculaneum*).

(*In the window*) 6119. A HUNTER. A finely executed statue, though probably of a late period. He wears a large hat and a sheepskin mantle, and holds a cord by which a living hare is tied. Two doves hang from his belt. (*Farnese*).

10833. FERDINANDO IV. Colossal marble statue representing the Bourbon King as Minerva. This statue was designed by Canova for the principal staircase of the Museum.

Returning through the second and third Hall we have examined, we reach the

FOURTH ROOM

(*In the centre*). *6375. CUPID AND THE DOLPHIN. A Roman group in Greek style. (*Capua*).

(*On the wall facing the window*) 6224. Marble fragment which was long thought to represent the head and part of the right arm of a Roman copy of the celebrated Laocoon, but is now generally accepted as a fragment of a statue of Atlas holding up the globe. It is in the style of the Pergamene school. (*Rome*).

(*On the wall*). 6689. ORESTES seeking refuge in Apollo's temple after having murdered his mother. Apollo's statue the tripod, the corpse of Clytemnestra and the serpent Python are visible. Bas-relief. (*Herculaneum*).

Opposite, on the wall,

6680. YOUNG HERCULES. Bas-relief. (*Herculaneum*).

(*On the right wall, in the window*). 6684. BACCHUS drunk, supported by a Faun, Bacchantes and other figures. Bas-relief. (*Farnese*).

(*Opposite wall*). 6686. PERSEUS and Andromeda. Bas-relief. (*Farnese*).

(*In the window*) 6390. AJAX. A bust with h·lmet. *F.*

(*In the window*) 6379. A young Hercules. A colossal head. (*Farnese*).

FIFTH ROOM

(*In the centre*). Minerva with shield. Statue.

6319. PALLAS. A snake at her feet. Colossal. (*F.*)

... Statue of Jupiter with thunderbolts.

(*In the window*) 6371. CYBELE seated on her throne. At the sides two lions. (*Farnese*).

EGYPTIAN COLLECTION

On the upper landing of the basement

An interpretation of the hieroglyphics of this collection has been kindly communicated by the eminent Egyptologist D,r Schmidt of Danemark.

Upon the wall,

Plaster casts of Egyptian Stelae, (the originals are in the Turin Museum).

Round the room,

(*In the centre*). 2317. Fragment of a granite obelisk with hieroglyphics recording its erection by Africanus. (*Palestrina*).

982. Egyptian Priest in basalt. An amulet on the neck. Bust.

1070. SARCOPHAGUS of granite in which « *Pa-ar*, born of *Her Neith* » was buried. He was head of the Scribes. On the outside, the boat of the sun symbolised by a scarabæus, surrounded by a serpent. Inside, a winged Isis with a throne on her head, and the hawk and jackal headed gods of Amenti, the abode of the dead. By the surrounding hieroglyphics we read that this monument was erected to PEI-RI-SHOP. (B. C. 350). (*Memphis*).

999. Rectangular granite altar delicated to Isis.

1069. SEPULCHRAL MONUMENT in granite. The twenty-two figures upon it represent priest and Scribes of Ammon.

(*Upon the walls*). Several calcareous stones. Note:

No: 1016 is a tablet of the Scribe Hori, about 1500 B. C., and is divided into three subjects; the upper line representing Isis, Horus, and Osiris, with their attributes. The second and third rows represent offerings of fruits to the deceased by his relatives. (*Abydos*, now *Madfunè*).

1036. Sepulchral tablet with hieroglyphics in three subjects in painted calcareous stone representing deities receiving offerings.

In the centre of the window

1068. Kneeling statue of Ra-ab-nab,—a nobleman intrusted with the seals, and first Minister to the king. An amulet on the neck, and a small shrine between the knees exibiting bas-relief of Osiris, with his attributes of a whip and a crook.

978. Two columns of Egyptian *breccia*. (*Pompeii*).

THE BASEMENT

MUMMIES

Five Mummies in sycamore cases. The best preserved one has her hands crossed upon her breast. She wore a collar of amulets, among them a mystic eye, a small vase, shaped like a pear, some beetles, a *Nilometer* in carnelian, and a fragment of papyrus. The hair, teeth and nails are perfect (B. C. 3500).

— An embalmed Crocodile. (*Thebes*).

In the window,

Plaster cast of the Egyptian Trinity; Isis, Osiris, and Horus. The last is joined to the figure of the bull «Apis».

(*In a glazed gabinet*). 1061. Statuette in calcareous marble, perhaps Isis, having on its head an Ibis and a lyre.

1065. Torso in black basalt; inscribed all round with small hieroglyphics of admirable execution.

In a *small adjoining room—over the wall-cases.*

2318. Papyrus in Greek, nearly illegible, about 250 A. D. found in a subterranean passage, with more than forty others in a sycamore case. The others were taken by

the Turks who, finding them perfumed, smoked them in their pipes. This one was bought by a merchant, and passed to the Borgia collection. It treats of aqueducts from the Nile, and dykes to prevents floods; for the fertilisation produced by the Nile is dependent on a proper distribution of the water. The document gives the name and parentage of the people employed on the works. (*See Mystagogue* published *by B. Quaranta*). (*Memphis*).

2322. Fragment of the book of the Dead in good preservation, dating about 1500 B. C. It was found at Donkol in Nubia, in the coffin which contained the centre mummy who was priest of Jupiter Ammon, and a giant.

In a small wall-cases,

Amulets.—Necklaces in blue glaze.

Sandals of papyrus, or palm-leaf and straw.

Returning we reach the

FIRST ROOM

In a glass-case, several busts and statuettes. Note:

176. Toad in nero antico found in Egypt but probably of Greek manufacture. (*Borgia*).

In a glass-case in the window,

1048 *et seq.* FOURTEEN SEPULCHRAL VASES (*canopi*) in serpentine marble and Oriental alabaster. These Vases were used to preserve entrails of the dead, and the name of the deceased is found upon them.

765-6. Two Ibises, sacred birds among the ancient Egyptians, and protected by the law. They scavenged the country by consuming noxious insects. (*Pompeii*).

On the wall in the passage to the second room,

1035. ISIAC tab'e in alabastrine stone. The upper row is of thirteen figures worshipping Osiris, who is repre-

sented with his attributes. Under them are hieroglyphics which Champollion reads thus: *This is a public commemoration of the priest of Horus, and of the other divinities of the upper and lower regions, regulator of the light, that torch that illumines the world, august, gracious etc.* (*Temple of Isis, Pompeii*).

SECOND and THIRD ROOM

In the centre,

Three Cork models of the temple of Neptune and the temple of Vesta or Ceres at Poestum, and the Basilica.

In the cases,

Terra-cotta gutter pipes from Pompeii and Metaponto.

In the cases on the left of the window,

Small frames containing the fragments of the celebrated Volscian bas-relief, found in the church of Santa Maria Maggiore at Velletri. (*See Museo Borbonico, vol.* VII.)

In the centre,

Atlas supporting a table. Terra-cotta.

A puteal, and terra-cotta statues of actors.

(*In the window*). Four covers of Etruscan Sarchopagi representing recumbent female figures. (*Vulci, near Florence*).

Ascend the stairs and turn to the right. This will lead to the foot of the grand staircase. Cross the Vestibolo and we reach the

GROUND FLOOR—West-wing.

MARBLE SCULPTURES (*continued*)

FIRST PORTICO

BUSTS.—THE GREEK and ROMAN ORATORS.

(*In the centre*). 6210. Valerius Publicola. Found with Aristides and Homer opposite the stage of the Theatre of *Herculaneum*.

(*On the right*). 6188. A Vestal Virgin. Bust. (*H.*)

6156. Archimedes. Bust. (*Herculaneum*).

6126. Homer. An interesting statue. The face has a noble expression, and the attitude gives the appearance of earnest reflection. (*Theatre of Herculaneum*).

6149. Alexander the Great. Bust. (*Herculaneum*).

(*Opposite*). 6148. Attilius Regulus? Bust. (*Herc.*)

6158. Ptolemy Soter. Bust. (*Herculaneum*).

6151. Unknown with helmet. Bust. (*Herculaneum*).

6105. A young man gesticulating. Statuette. (*H.*)

(*On the right*). 6150. A head of warrior with helmet.

6135. Euripides. (Named in Greek). Bust. (*H.*)

*6018. Æschines an Athenian orator. The older writers call this statue Aristides. It is considered a companion statue to that of Sophocles in the Lateran Museum. Canova is said to have esteemed this statue as one of the finest of antiquity. (*Theatre of Herculaneum).*

6154. Juba in second childhood. Bust. (*Herculaneum*).

(*Opposite*). 6147. Lysias. Bust. (*Herculaneum*).

*6153. Demosthenes. A bust remarkable for the expression of the lips, indicating the defect in speech from which he suffered. (*Farnese*).

6152. Zeno Citiacus. The founder of the Stoics. Bust. (*Herculaneum*).

(*On the right*). 6162. Anacreon. (*Farnese*).

6238. MOSCHION. A small seated statue of this well-known tragic poet with a papyrus in his hand. Named in Greek. (*Farnese*).

(*In the centre*). 6236. TERENTIUS (latin) and Menander (greek) the latter bearded. Two comic poets. Double Term. (*Farnese*).

(*In the centre, on a column*). *6023. HOMER. The finest bust of the great blind poet. (*Farnese*).

(*Opposite*) 6157. THEMISTOCLES. Bust. (*Herculaneum*).

(*On the right*).6237.Unknown. A seated statuette. (*F.*)

(*Opposite*). 6146. HERODOTUS. (Named in Greek). Bust. (*Farnese*).

(*In the centre*). 6239. HERODOTUS and THUCIDYDES. Double Term. (Named in Greek). (*Farnese*).

(*On the right*). 6414. EURIPIDES. Term. (*Farnese*).

(*Opposite*). ...Head of a Philosopher on ancient term. The nose broken.

(*On the right*). 6135. EURIPIDES. (Named in Greek). Bust (*Farnese*).

... Unknown. Bust. (*Herculaneum*).

(*Opposite*). 6160-1. EURIPIDES. Bust. (*Farnese*).

6134. SOPHOCLES. Bust. (*Farnese*).

6129. SOCRATES. Bust. (*Farnese*).

(*On the right*). 6415. SOCRATES. Term, full of expression. The Greek motto beneath adds much to its interest: « *Not only now, but always, it has been my habit to follow only the dictates of my judgement. Mature reflection I find after strict examination, te be the best of all things* ». (*Farnese*).

(*Opposite*). 6413. HOMER. Term. (*Farnese*).

(*Opposite*). 6163. Unknown. Bust. (*Herculaneum*).

6131. CARNEADES (?) Bust. (*Farnese*).

6130. LYSIAS. (Named in Greek). Bust. (*Farnese*).

6159. ANTHISTENES. Founder of the Cynics. (*F.*)

(*In the centre*) . . . Statue of an orator in *toga* and sandals, without head.

(*On the right*). 6143. SOLON. Bust. (*Farnese*).

6136. LYGURGUS. Bust. (*Farnese*).

6132. LYGURGUS. Bust. (*Vivenzio Collection*).

6139. SOPHOCLES. Bust. (*F.*)

SECOND PORTICO

EMPERORS and BUSTS OF ORATORS

In the centre

6057. ANTONIA, wife of the younger Drusus. Statue. *F.*

(*On the right*), 6231. CICERO. A very expressive statue. (*Pompeii*).

1037. PTOLEMY V. Named in Latin. Bust.

6185-6-7. SENECA, or Calpurnius Piso. Busts. *F.*

6127. Unknown. Bust. (*F.*)

6128. ZENO. (Named in Greek). Bust. (*F.*)

(*In the centre*). Remains of a nearly nude statue without hands and feet.

(*In the centre*). Bust of philosopher on an ancient term.

6142. POSIDONIUS. (Named in Greek). Bust. (*F.*)

6141. ARATUS the astronomer, contemplating the heavens. Bust.

6028. POMPEY THE GREAT. A fine head. (*Pompeii*).

6025. BRUTUS. This bust is admirably executed and quite perfect, but the expression is that of an assassin. (*P.*)

In a small glass-case, some busts of philosophers. *Note*: 111389. Seneca and 111390 Demosthenes.

6179-6182. Unknown. Busts, (*F.*)

6194. A Vestal virgin known as the « *Zingarella* » Bust. (*F.*)

111385. POMPEY THE GREAT. Bust. (1870, *Pompeii*).

6202. SULLA (?) Bust (*H.*)

6245. TERENTIUS. A head. Bust. (*H.*)

6204. LUCIUS CORNELIUS LENTULUS (?) Bust. (*F.*)

6180. CAIUS MARIUS. Bust. (*F.*)

6205. Unknown. Bust. (*F.*)

6181. BRUTUS. Bust. (*F*).

6184. CLAUDIUS MARCELLUS. Bust. (*F.*)

6201. Unknown. Bust. (*F.*)

6125. Sibyl. A well draped statue. (*F.*)

In the same Portico, on the right,

6070. MARCUS AURELIUS. Bust. (*Capua*).

6056. CLAUDIUS. (A. D. 54). A seated statue. Colossal. *H.*

†6079. MARCUS AURELIUS. A fine bust with a cloak. *F.*

6081. LUCIUS VERUS.. A fine statue in a tunic. (*F*).

6031. ANTONINUS PIUS. Perfect bust. The curly hair and head are very well executed. (*Baiae*).

6092. MARCUS AURELIUS. A statue. (*F.*)

6075. ADRIAN, a bust with a cloak. (*F.*)

(*In the centre*). *6030. ANTINOÜS. A favourite of Hadrian, whose statue in various characters is familiar to every student of Grecian art in Italy. This statue, though inferior to many in the Vatican, is in good style. (*Farnese*).

In the centre, on a column.

*6033. CARACALLA. A bust full of expression with its frowning brows, thin lips, and wrinkled forehead, all displaying his cruel disposition. (*F.*)

6029. (*In the centre*). AGRIPPINA, the younger, mother of Nero. She is seated on a chair, with her head gently inclined. Great authorities give unqualified praise to this statue. (*Farnese*).

(*In the centre*). 120424. Bust of a woman with curly hair. (*Pompeii*).

On the right,

6058. NERO. (A. D. 68). A crowned bust. (*F.*)

6059. VITELLIUS (some say Titus). A. D. 60. Statue. (*H.*)

6060. GALBA. (A. D 69), or perhaps Claudius. Bust. (*F.*)

6046, CALIGULA (A. D. 41). This statue with its sunken eyes is the most authentic of this infamous man. (*Minturno*).

(*In the centre*). 6055. Drusus son of Tiberius Statue. (*Herculaneum*).

6043. TIBERIUS (A. D. 37). A bust. (*F.*)

6040. AUGUSTUS (A. D. 14). Colossal statue. Head modern. (*Herculaneum*).

6052. TIBERIUS. A head. (*F.*)

(*Opposite*) 6054. Bust of Agrippina. *Junior* (*F.*)

109516. AUGUSTUS. (*Pompeii*).

6192. A Female bust with painted hair.

... BRUTUS as a youth. Bust. (*Pompeii*).

(*On a column*). 6063. NERVA. A bust. (*F.*)

6195. Unknown. Bust.

6062. JULIA, wife of Titus. An excellent bust. The high head-dress is curious. (*F.*)

6080. FAUSTINA, wife of Marcus Aurelius. (*F.*)

6074. PLOTINA with singular head-dress. (*F.*)

6088. CARACALLA. Assassinated after an infamous life (A. D. 217). (*F.*)

Returning to the end of this Portico, we reach the

INNER HALLS

MARBLE SCULPTURES and BUSTS *(continued)*

FIRST ROOM

(*On column in the centre*). 6176. GALLIENUS. (*H.*)
(*On the right*). 6169. Unknown.

This bust is a very realistic one, and if the reader will put a hat over the brow of it, he will observe a remarkable likeness to the Great Duke of Wellington.

6145-6165-6209-6241-6166-6175-6268. Unknown. Busts.

(*On a column in the centre*). 6097. LUCIUS VERUS. Bust. (*Farnese*).

(*In the window*). 6200. Unknown. Bust.

FIRST ROW

6098. HELIOGABALUS. A fine bust. (*F.*)
6178. LUCIUS JUNIUS BBUTUS. A fine head. (*F*)
6106. A Dacian King. A colossal bust. (*F.*)
6101. Unknown. A bust in porphyry. (*F.*)
6042. MARCELLUS. A bust in a c oak. (*F.*)
6065. BRITANNICUS. A bust. (*F.*)

SECOND ROW

6172. Unknown. Bust. (*Farnese*).
6207. POSTUMIUS ALBINUS. Busts. (*F.*)
6177. CICERO. The mole in the left cheek is remarkable. Bust. (*Farnese*).
6174-6203-6206.-6174. Unknown. Busts. (*Farnese*).

(*On a column*). 6103. JULIA-MOESA, called Augusta, sister of Domna Moesa. Bust. (*F.*)

6085. MANLIA SCANTILLA. A head on an alabaster bust. (*Farnese*).

FIRST ROW

6100. Probus. A bust with a cloack. (*F*,)

6099. Pupienus. A fine bust. (*F.*)

... Unknown. Bust. (*F.*)

6086. Septimius Severus, father of Caracalla. A bust. *F.*

SECOND ROW

6197. Unknown. Bust.

6199. Unknown. Bust.

6247. Terentia. Bust.

6196. Unknown. Bust.

(*On a pedestal*). 6089. Plautilla, wife of Caracalla and murdered by him. Bust. (*F.*)

(*On a pedestal*). 6087. Julia Pia, wife of Severus. A fine head on alabaster bust. (*F.*)

(*Last corner*) **FIRST ROW**

6243. Unknown. Bust. (*H.*)

6139. Sophocles. Bust. (*F.*)

6183. M. Arrius Secundus. Bust. (*F.*)

6147. Lysias. Bust. (*F.*)

SECOND ROW

6170-7171-6172. Unknown. Bust. (*F.*)

6173. A boy wearing on the neek the *bulla patricia*. (*Pompeii*).

SECOND ROOM

Entering by the door furthest from the window

(*On the left*). 6091. Marcus Aurelius. Bust. (*F.*)

6314. Antinoüs as Bacchus. A colossal statue. (*F.*)

6084. Commodus. A very interesting head, the likenesses of this Emperor being rare. (*Farnese*).

6753-57-63. Three pedestals representing conquered Provinces, in Phrygian costume. (*Farnese*).

6603. High-relief. A marriage scene. Thirteen standing figures.

6095. Lucius Verus. Bust. (*F.*)

6093. Marcus Aurelius. Bust. (*F.*)

6102. Maximinus. A statue with the *paludamentum*. (*F.*)

6082. Annius Verus. A very fine boy's head. (*F.*)

6090. Marcus Aurelius in his youth. A head on an alabaster bust.

6077. Domitian. The last of the Cæsars. (A. D. 96). Statue. (*Farnese*).

In the centre

6072. Trajan. A statue with a mantle. (*Farnese*).

6032. Faustina, wife of Antoninus. An excellent bust. (*Baiæ*).

6076. Vibia Sabina wife of Hadrian. A bust, sometimes miscalled Julia Sabina. Fine head-dress. (*F.*)

6095. Lucius Verus. Statue. (*Farnese*).

6291. Venus and the dolphin in the attitude of Venere dei Medici with an elegant bracelet. (*F.*)

6299. Marciana, sister of Trajan, as Venus. Statue. *F.*

6078. Antoninus-Pius. A fine colossal bust. (*F.*)

6067. Hadrian. A bust with armour; adorned with Medusa's head. (*Farnese*).

6069. Hadrian. A bust. (*Farnese*).

6071. Antoninus Pius. A bust.

(On the wall)

Three medallions representing Consuls. Half-figure life-size. (*F.*)

6738-9. Two trophies, one of armour. lance and flag; the other of a tunic with a dragon. (*Farnese*).

Round the room are eleven capitals of columns.

THIRD ROOM

110892. Titus. A fine colossal head. (*F.*)

6051 TIBERIUS crowned. A colossal bust. (*Pozz.*)

(*In the centre, on a column in giallo antico*). 6193. Unknown. Female bust.

6000. TIBERIUS. A colossal statue. (*F.*)

FOURTH ROOM

HALL OF THE GREAT MOSAIC

In the centre

*10020. THE GREAT MOSAIC representing the battle of Issus (B. C.) between the Greeks and Persians. There are twenty-six combatants and 16 horses. One of the chief figures is Alexander, on horseback bareheaded, transfixing an enemy with his lance. On the right Darius, king of Persia; flying in his chariot. (*H. of the Faun, Pompeii*).

(*On the right*). 6053. TIBERIUS as a youth holding a cornucopia. Statue. (*F.*)

(*On a pedestal*). 6190. Unknown. Bust. (*P.*)

6362. FORTUNE with a cornucopia. Colossal. (*P.*)

6050. TIBERIUS as a youth. A head. (*H.*)

6049. TIBERIUS. A statue with parazonium. (*F.*)

(*On a column, in the centre*). *6038. JULIUS CAESAR. (B. C. 44). A celebrated bust, selected by Napoleon III for the frontespiece of his « *Life of Caesar* ». Portraits of Julius Cæsar are very rare. (*F.*)

6044. DRUSUS brother to Tiberius, with a sword and a mantle in his left hand. (*Macellum, Pompeii*).

(*Opposite*). 6041. LIVIA as a priestess. She was wife of Augustus and mother of Tiberius. This bust is sometimes named Octavia. (*Macellum, Pompeii*).

6048. AUGUSTUS as a youth. Bust. (*F.*)

6045. AGRIPPINA senior, Bust. (*H.*)

FIFTH ROOM

(*On the left*). 6064. BRITANNICUS? Bust. (*F.*)

... TITUS. A fine colossal bust.

6229. BRITANNICUS as a jouth. A small statue. (*Telese*).

... VESPASIEN. Colossal head.

(*On a yellow column in the centre*). 6066. VESPASIAN. A fine head. (*Pompeii*).

6061. OTHO. A bust with a cloak. (*F.*)

6039. JULIUS CAESAR. A statue in a mantle with a sword and breast plate. (*F.*)

6230. A youth with papyrus in his left hand. A small statue. (*Telese*).

SIXTH ROOM

Here is a collection of fragments of statues

(*In the centre*). A silver bust of the Emperor Galba much injured. (*Herculaneum*, 1874).

SEVENTH ROOM

HALL OF APOLLO

(*In the centre*). 4895. DIANA. A bronze half-figure with glass eyes.

It is said that the ancients used it for oracles, speaking through the hole in the back of the head. (*P.*)

*5962. APOLLO hermaphroditus represented as drawing the bow. Bronze statue found in the temple of Apollo, Pompeii.

... A Term representing the nymph MAJA mother of Mercury, found in the temple of Apollo. (*Pompeii*).

6352. A small marble statue of hermaphroditus. (*P.*)

6294. A small marble statue of Venus. (*F.*)

(*In a niche*). 6266. A marble bust of Jupiter of rare perfection, found in 1818 at *Pompeii*.

Below on the same pedestal

A marble bas-relief of Jupiter seated.

Two large terra-cotta statues of Jove and Juno found in *Pompeii*, and a bust of Minerva in terra-cotta.

EIGHT ROOM

HALL OF ISIS

Collection of objects taken from the Temple of Isis at Pompeii.

(*In the centre*). *976. Isis. A charming small marble statue of Egyptian style and Roman workmanship, holding in her left hand the « *Iat* », or symbol of stability, and in her right the *Sistrum*, or bronze rattle which was used in her rites. Her girdle is clasped by the heads of two crocodiles, a double bracelet was on her right wrist, her hair and tunic show traces of gilding, and her eyes of red paint. (*Pompeii*).

4991. C. Norbanus Sorex. A bronze head with hollow eyes. On the plinth the following inscription, in Latin:—*Caius Norbanus Sorex, second magistrate of the suburb August Felix, tho whom the place has been assigned by decree of the Decurions.* (*P.*)

6312. Bacchus. A small marble statue. The inscription states that it was presented by Popidius. (*Temple of Isis, Pompeii*).

6298. Venus dressing. Small marble statue.

(*In the centre*). 6290. Venus. Marble head. (*P.*)

6868. Two Lustral Basins in marble. (*P.*)

(*In the window*). Two handled bronze altar adorned with four masks.

(*In a glass-case*). 72192-3. Small bronze candelabra like modern candlesticks, the top representing a lotus-flower. (*Pompeii*).

76304. Bronze knife for sacrifices. (*P.*)

2397-2392. Sistra, jingling bronze rattles used in the worship of Isis, and terra-cotta lamps.

On walls

Several frescoes representing rites of Isis and Osiris, and other paintings relating to the Egyptian cult as introduced into Italy.

9558. A large fresco representing Io taken to Egypt. She has horns on her forehead and is borne by the Nile personified. She is welcomed by Isis, who has a serpent round her arm. Mercury and another figure in the background. On the left Harpocrates with a snake (*Naia coluber*) and in the foreground a crocodile. A sphinx is seen on a pedestal.

LARGE BRONZES

It will be noticed that the bronzes from Pompeii are very much discoloured in green, while those from Herculaneum are uninjured.

Pliny tells us that the ancients put gold and silver into their bronze, the base of it being copper and tin. The metal when cast and tempered was put to a great variety of uses. We see in this wonderful Museum specimens of it for household and urban ornament of every kind. It was also used for bracelets, rings, seals and tools. There is no other collection such as that now before us, and whe shall be able to realise to a small extent what the glories of the great period of art must have been, if second-rate provincial cities could, in an age of decadence, contain such marvels of artistic excellence.

In the recess of the second Portico of marbles

POMPEIAN BRONZE-SCULPTURES

(*In the centre*). 5635. Nero, or perhaps Caligula. An equestrian statue found on the top of a triumphal arch in the Forum of Pompeii. It was in eighty pieces, and has been restored.

(*In the centre on a column*)... Ephebus, a bronze statue silvered over, one third of life size. A better name for it would be «*Lychnophorus*» or «Lightbearer,» because when it was found it had in the left hand, which was partly stretched out, an instrument intended to carry two lamps.

In style the statue recalls the famous «*Idolino*» of the Uffizi Gallery at Florence, which was discovered at Pesaro in 1530. Many competent judges consider the Pompeian statue is posed on both feet and does not bear the weight of the body mainly on one leg, resting the toes only of the foot on the pedestal, as is common in later works of the kind.

The form of the head, and the treatment of the hair belong to the Peloponesian school. The eyes are of enamel and add much life and expression to this excellent bronze. (*Pompeii* 1901).

(*On a pedestal, as found*). 110663. Lucius Cæcilius Jucundus. A bronze head with a Latin inscription « *Felix Libertus to the genius of our Lucius*» (1875, *P.*)

This portrait represents a man of about fifty years of age, who is evidently pleased with himself, and views life from a contented standpoint.

Many deal tablets found in his house show that he was a usurer who lent money at 2 per cent per month, which fell due a month after the date of the transactions.

5014. Caligula? A small statue. Nice armour inlaid with silver, and a sword. (*Pompeii*).

(*On a column*). 4992. Brutus. A bust much oxidised. (*Pompeii*).

(*On a column*). 4990. Agrippina. A bust. (*P.*)

5617. Tiberius. Bust. (*F.*)

4989. Unknown. Bust. (*P*,)

FIRST ROOM

POMPEIAN BRONZES *(continued)*

Masterpieces (*In the window*)

5002. A dancing faun. This muscular figure is a very beau-ideal of athletic grace, though the general expression is of inebriety. (Height 32 in.) *House of the Faun, Pompeii 1830*).

*111495. A drunken Faun for a fountain. He is staggering. In his left arm he holds a wine-skin, from which the water flowed. (Ht: 22 in.) (1880, *Pompeii*).

*5001. Silenus crowned with ivy and girt with a cloth. The base is adorned with vines and inlaid with silver. (Height 21 in.) *May 1864, Pompeii*).

(*On a column*). *5003. Narcissus. Wears sandals and a roe-skin, and with his right hand raised and head gently inclined seems absorbed in the subdued whisperings of the nymph Echo, who for love of him wasted away and filled hill and dale with her amorous lamentations. The eyes are hollow, but were once of silver. (Height. 25 in.) (1862, *Pompeii*).

*4994. An angler. Small statue for a fountain. (*P.*)

6509. Marble infant for a fountain. He lies on the ground wrapped in a cloak. The water flowed from a vase near his head.

5000. Two small statues of Cupids for fountains, one

carrying a charming dolphin, and the other clasping a goose. (*Pompeii*).

(*On pedestal*). 4897 to 4902. A boar attached by dogs—A serpent—A lion and stag. A group for a fountain. (*House of the Citharista, Pompeii*).

(*On pedestal opposite*). 4890 a bull. 4891. A crow. (Stabiæ). 4902. Gazelle, and 4903. Stag for fountain.

SECOND ROOM

POMPEIAN BRONZES (*continued*)

(*On a column in the centre*). *5630. APOLLO with the *plectrum*. A very interesting archaic statue. (*House of the Citharista, Pompeii*).

(*In the window*). *4995. BACCHUS and AMPELUS. Group. An archaic sculpture. (*House of the Ædile Pansa, P.*)

(*Opposite*). 4892. A seated Mercury. (*Stabiœ*).

(*On same pedestal*)). *4997. VICTORY. Poised on a globe with two large wings. On the left arm is a gold bracelet. (*Pompeii*).

4998. VENUS at her toilet. A charming statuette.

(*On a column*) *5613. APOLLO. The eyes are in silver. A small statue. (*Pompeii*).

(*On a column*).... Statuette recently found at Pompeii. It is one fifth of life size and represents Perseus, or perhaps Mercury. He is naked but for a chlamys thrown over his left shoulder. His feet are winged. The pureness of line and the treatment of the hair make this work remarkable, and establish its Greek origin. It was a good deal damaged when discovered. (*P.*)

(*On walls*). Paintings in fresco found in the dining room of Diomede House. (*Pompeii*).

HERCULANEUM BRONZES

THIRD ROOM

In the centre

The centre of this hall is occupied by the finest bronze works of antiquity.

*5625. MERCURY EN REPOSE. The most celebrated bronze of antiquity. He is seated, and clearly reposing after a rapid flight. The left hand holds a small piece of bronze rod which perhaps formed part of a *caduceus*. The detail of the muscles and every line of the composition is exquisite. It is worthy of note that the buckle of the sandals of the figure are placed by the artist directly beneath the instep, so that walking is rendered absolutely impossible. This shows that he intended to represent a figure, which could only touch the ground on tiptoe, as Mercury is always represented both in ancient and mediæval art. (1758, (*Herculaneum*).

*5624. THE SLEEPING FAUN. The figure is seated and the general expression is of a deep and peaceful sleep. (*H.*)

In the centre on a marble pedestal.

5604 and seq. Five ACTRESSES. These statues decorated the peristyle of a villa near the theatre of Herc. They are dressed in the *tunico pallium* which is tought to indicate water carriers and their eyes are enamelled.

(*Behind, on a column*). 5594. PTOLEMY PHILADELPHUS. A bust. (1769, *Herculaneum*).

(*On a column*). †5592. BERENICE? An admirable bust. (*Herculaneum*).

(*On a pedestal*). †4885. DORYPHORUS OF POLYCLETUS. This bust is sometimes known as Augustus. Inscribed « ΑΠΟΛΛΩΝΙΟΣ ΑΡΧΙΟΥ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ »

Apollonius, son of Archias the Athenian made me. The only signed bronze of antiquity. (1753, *H.*)

4889. Amazon. Once called « Livia » (*Herc.*)

5610. An ideal head. Bust. (*Pompeii*).

(*On a column*). *5618. Dionysius, usually called Plato. This magnificent sculpture is reputed the finest bronze extant. He looks down as if in meditation, and every detail has been most elaborately worked out. (*H.*)

(*On a column*). 5608. An archaic Apollo. This bust was once called Speusippe. (*Herc.*)

(*On a pedestal*). 5633. An ideal head with curly hair, formerly called Apollo. (*Pompeii*).

5603. Actress. (*Herculaneum*).

5614. Ephebus. An ideal head. (1754, *Herc.*)

HERCULANEUM BRONZES (*continued*)

FOURTH ROOM

*5628. The Drunken Faun. Life size. He is extended on a half-empty wine-shine, which yields to his weight. He snaps the fingers of his right hand and has a merry look which shows his state of inebriety. (*H.*)

*4886 and 4888. Two elegant gazelles. (1715, *H.*)

*5626-7. The Discoboli. Two nude youths with hands and arms extended. Eminent authorities consider these sculptures of great merit. (*H.*)

Round the wall on three marble tables

Ten statuettes of boys for fountains. Some of them carry amphoræ, others cornucopiæ, from which the water flowed, and five Silenus for fountain. (*H.*)

4893. (*On a column*). A pig for a fountain.

HERCULANEUM BRONZES

FIFTH ROOM

(*In the window*). *5616. Calpurnius Piso Cesoninus, usually called « Seneca ». A head of great artistic merit. (*Herculaneum*).

*5607. Archytas. Bust. The head adorned with the turban peculiar to great philosophers. (1753, *H.*)

(*Opposite*). 4896. Sappho. A bust of rare perfection. *H.*

5623. Heraclitus. A bust. His aspect is gloomy. He pretended to universal knowledge. (*H.*)

5602. Democritus. (500 b. c. Bust. (*H.*)

5634. Publius Cornelius Scipio. A perfect bust with two scars on the head. (*H.*)

5598. Aulus Gabinius, formerly called Ptolemy Apion. See *La Villa Ercolanese by de Petra*). Bust. (*House of the Papyri, Herculaneum*).

5588. Unknown. Bust on a pillar. (*Pompeii*).

5622 and 5631. Unknown. Busts. (*Farnese*).

5596. Ptolemy Alexander. A bust. (1759 *H.*)

5600. Ptolemy Lathyrus. Bust. (1717 *H.*)

5590. Ptolemy Soter *the First*. A statue. (1755 *H.*)

(*In the window, in two wall-cases, are*

(*Hanging from top shelf*). 25494. Bronze sun-dial faced with silver, in the shape of a ham. The hours are indicated by radiating lines, across which run irregular horizontal lines. Below these are the names of the months. The tail served as gnomon, and a ring through the knuckle allowed of the instrument being suspended, perhaps from the belt of the wearer. It appears to have been set for the meridian of Rome. (*Herculaneum*).

5296. A Faun playing the double tibia. Observe the movement of his lips. (*H.*)

5292. A dancing Faun with thyrsus. (*H.*)

5465-6-7-8. Epicurus, Hermarcus, Demosthenes, Zeno. (Named in Greek). (*H.*)

5459-70-1. Demosthenes, Epicurus, Metrodorus. (*H.*)

(*Opposite*). 69762. *et seq.* Ten tiger heads for fountains. (*Herc.*)

Return to the entrance of the Great Hall

HERCULANEUM BRONZES (*continued*)

LAST PORTICO

5595. AUGUSTUS DEIFIED. A colossal statue. (*H.*)

115390. Two horses' heads.

5615. NERO DRUSUS, as a priest. A statue. (1754, *H.*)

5593. TIBERIUS Claudius Drusus. A colossal statue. (*H.*)

5586. Unknown. Bust. (*Herculaneum*).

5601. Unknown. An admirable head. (*Farnese*).

5589. VICIRIA ARCHAS. Mother of Balbus. Statue. (*P.*)

5609. ANTONIA, wife of Drusus. A statue. (1741, *H.*)

5004-5005-5013-5016. Small male and female statues belonging to the chariot of Nero.

In the centre

4904. One of the four horses of Nero's *quadriga* found in 1759 near the *Theatre of Herculaneum*. The horse is considered of great merit. (Height 15 hands).

*5591. MAMMIUS MAXIMUS. A statue. (1743, *H*)

5599. Unknown. A colossal statue. (*Herc.*)

5406. Unknown. A head. (*Farnese*).

5587. Unknown. Bust. (*Farnese*).

*5597. MARCUS CALATORIUS. A Roman magistrate. *H.*

5612. FAUSTINA. Covered by a mantle. A statue. (*H.*)

THE ENTRESOL—East.

ANCIENT FRESCOES

This fine collection of upwards of one thousand paintings taken from the walls of Pompeii, Herculaneum and Stabiæ forms one of the chief attractions of the Museum.

The pictures represent various historical and mythological scenes from the ancient poems and legends, as well as many domestic incidents, which have served to throw a flood of light upon the manners and customs of the Romans, and though they are frequently incorrect in drawing, the freedom of their execution, the harmony of the grouping, the ease of pose, and the power of expression, are scarcely surpassed by the best painters of our own day.

N. B.—*The panels are numbered in large red numerals at the top.*

The frescoes are exhibited in a double row of rooms. We take the large rooms first, returning through the smaller ones.

FIRST ROOM

LECENDS OF ACHILLES

9008. Thelephus fed by the hind. He is sucking the hind, who turns her head to caress him. Hercules looks at him frowningly. A winged Genius alights beside him her head crowned with olive, and points out Telephus to his father. On a rock Ceres crowned with flowers. Near her a basket of grapes and pomegranates; a merry

Faun is behind her, holding a panpipe in his hand. Hercules has at his side an eagle and lion. (*Herc.*)

*9110. Achilles in the palace of Lycomedes detected by Ulysses, who, disguised as a pedlar, offers arms for sale. Achilles, though dressed as a girl, seizes the arms and thus discloses his identity to Ulysses. (*Pompeii*).

†9104. Achilles drawing his sword. A fragment. (*P.*)

9105. Briseis. Achilles on a luxurious chair before his tent, with sword and sceptre, addresses the two heralds of Agamennon (Talthybius and Eurybates) who have come to demand Briseis, one of whom wears a helmet and bears a spear: the other a steel cap, and the caduceus of peace. Achilles looks prout and passionate. His friend Patroclus leads out the girl, who is weeping bitterly and drying her tears with her veil. (*House of the Tragic Poet*, *Pompeii*).

*9112. Iphigenia. Tho Greek fleet having been detained by a storm. Chalcas ordered Agamemnon to sacrifice his daugther. (1815, *House of the Tragic Poet*, *Pompeii*).

9109. Chiron and Achilles. The Centaur Chiron seated on his hind legs. He wears a beard, his shoulders are covered with a skin, and his left hand is stretched out to touch the lyre of Achilles, who is looking affectionately at his master. (*Herculaneum*).

9559. The wedding of Jupiter and Juno. A fine picture boldly executed. (*H. of the Tragic Poet*, *Pompeii*).

116085. Achilles detected by Ulysses. Beautiful painting. (*Pompeii*).

9249. Mars and Venus. (*Pompeii*).

9257. Venus and Urania. Venus on the left has just punished the Cupid at her side and loaded him with fetters. Another Cupid behind Urania's chair in a derisive

attitude. « *Il lui fait les cornes* » Very charming. (*P.*)

109751. THEFT OF THE PALLADIUM. The painting represents two groups of figures. The left, group shows Odysseus. He bears the Palladium in his left, and with his right, makes a gesture of silence. Diomede with a lion's skin on his head is behind him. Helen points towards the group on the right. Behind her, Æthra. The group on the right represents a Priestess with a torch and dishevelled hair raising the alarm. A youth in Trojan costume seizes her by the waist. (*P.*)

111220. The death of Laocoön. (1875, *Pompeii*).

111476. CASSANDRA predicting the fall of Troy. (*P.*)

9001. HERCULES delivering Dejanira from the Centaur Nessus. Observe the method of harnessing the horses. (*P.*)

111474. HERCULES delivering Dejanira. She is in a biga. (*Pompeii*).

9042. Dirce's punishement. (*Pompeii*).

111475. EUROPA and the bull. 1877, *Pompeii*).

111473. PAN AND THE NYMPHS. Admirably executed and generally considered the finest specimen of this gallery. (*Pompeii*).

8980. MELEAGER and ATALANTA, the former seated with two hounds and two spears, and his feet upon a stone, near wich lies the Calydonian boar. Atalanta charmingly painted, and two youths are hard by. Behind Meleager a statue of Diana (*Pompeii*).

*9049. THESEUS in Crete. Very fine picture. In the centre Theseus with his knotted stick; around him the young Athenians who had been sent to be devoured by the Minotaur, expressing gratitude for their rescue. One kisses his hands, another his feet; while the bull-

heated monster lies dead at the entrance ot the labyrinth. (*Herculaneum*).

In the centre

PAINTINGS ON MARBLE (*Monocromi*)

The paintings are believed to be unique.

*9560. THESEUS slaying the Centaur Eurytion, who is endeavouring to carry off Hippodamia from the nuptial banquet. (*Herculaneum*).

9561. (Very much obliterated). In the centre, a small figure of a goddess on a column. On the right, a seated male figure; behind him a female figure, with her left hand on his shoulder, pointing with her right to a young Bacchus who leans against an ass on the left. A tree in the background. (*Herculaneum*).

*9562. A beautiful little painting, representing the five daughters of Niobe playing at knuckle-bones, each girl having her name painted beside her: ΛΗΤΩ Latona. ΝΙΟΒΗ Niobe, ΦΟΙΒΗ Phœbe, ΑΓΛΑΙΗ Aglaia, and ΙΛΑΕΙΡΑ Hilaeira, (1 ft. 5×1 ft. 3). (*Herc.*)

*9563. Three actors with mask. (1 ft. 6×ft. 1). (*H.*)

9564. A QUADRIGA AT FULL GALLOP. (*Herc.*)

109370. NIOBE clasping her youngest child to her bosom, the child having been already wounded in the left thigh. On the right the old nurse raising the lifeless body of another child. A handsome Doric temple in the background. (*Pompeii*).

In the corners of the room are, small marble pillars surmounted by double headed bust which were used by the Romans to indicate boundaries.

SECOND ROOM

(*In the centre*). 109608. Marble Venus holding the apple in her hand, leaning her left arm on the head of a smaller figure of Archaic style. She is dressed in a long tunic. Interesting for the painting of the dress. (1873, *Pompeii*).

Round the room are double-headed terms of Bacchantes and Cupids. (*Pompeii*).

(*On the left*). 112282. Mars and Venus. A large picture. (1863, *P.*)

112283. Bacchante asleep. (*Pompeii*).

†111439. Iphigenia as priestess of Diana at Tauris. (*P.*)

9111. Orestes and Pylades. Their hands are tied behind them. A female figure in the background. In the centre a lighted altar and large vase, and on the right, king Thoas interrogating his prisoners. (1740, *Herc.*)

9539. Apollo and Marsyas. Apollo wearing the crown of a conqueror, is seated with a Muse at his side. Marsyas, condemned to be flayed alive, is bound to a tree; his flutes have been thrown at his feet. A minion of Apollo is approaching, holding in is hand a knife to execute the sentence. Small painting. (*Herc.*)

†8976. Medea with a sheathed sword. A picture remarkable for the expression of the face, and its admirable preservation. (*Pompeii*).

8992. Hercules and Omphale. A large picture. The hero leans playfu ly on the neck of a bearded man, while a Cupid blows a flageolet in his face. On the left, among other figures, Omphale, looking on severely, with a club in her hand. (*House of M. Lucretius, Pompeii*).

111441. Orion, with the help of Cupid, wooing Diana. (*Pompeii*).

9286. Bacchus crowned, watching Cupid who unveils the sleeping Ariadne. A large painting of fine composition and twelve figures.

111437. Venus adorned with bracelets, seated, near Adonis holding a nest, which contains Castor and Pollux, just hatched from the egg of Leda. (1863, *Pompeii*).

THIRD ROOM

(*In the centre upon a circular table*).

6533. Marble Cupid for fountain. (*Pompeii*).

(*Round the room.* Terms in marble).

(*On the left*). 9528. Vulcan preparing arm for Achilles. (*Pompeii*).

9529. Thetis preparing arms for Achilles. Thetis is seated, and her likeness reflected in the shield which is held up by two men. On the left, Vulcan embossing a helmet. (*Pompeii*).

*9231 and 9236. The Three Graces. Two small but tasteful pictures. (1814, *Pompeii*).

9044. Eurytion the Centaur, kissing the hand of Pirithoüs, who holds a sceptre in his left. In anticipation of the marriage of Hippodamia, the Centaur Eurytion tried to carry of Hippodamia from the wedding feast, and was slain by Pirithoüs. (*Herculaneum*).

*8898. The three parts of the ancient world *Europe, Asia*, and *Africa.* (*House of Meleager P.*)

9036-7. Admetus and Alcestis. On the day of his marriage with Alcestis, Admetus neglected to offer a sacrifice to Arthemis, but Apollo reconceiled the goddess. to him and induced the Fates to grant to Admetus de-

liverance from death, if when his time came his father, mother, or wife would die for him. Alcestis died in his stead, but was brought back by Hercules from the lower world. The picture represents his father and mother refusing to die for him, and Alcestis offering herself in his place. (*Herculaneum*).

9012. HERCULES strangling the serpents. (*Herc.*)

9246-7. DIANA AND ENDYMION. (*Herculaneum*).

*8977. MEDEA meditating the murder of her two children, and drawing a sword. The children unconscious of their impending fate, are playing at knucklebones. Old man in a doorway looking on. (*P.*)

9248. MARS and VENUS. Two Cupids at play with the sword and helmet of the god, occupy the foreground. (*P.*)

8998. PERSEUS and ANDROMEDA. This fine painting shows Perseus refusing to show Andromeda the head of the Gorgon. On the left, the sea monster from which Perseus delivered Andromeda. (*Pompeii*).

9106. A BLIND BEGGAR, led by dog, asking alms of a lady. Thought to represent Ulysses and Penelope. (*P.*)

FOURTH ROOM

6292. Venus. Her hair and dress are painted red. A small marble statue. (*Pompeii*).

(*Round the room*). Terms. Marble.

(*On the left*). 8846. APOLLO, CHIRON and ÆSCULAPIUS. The artist has brought together in this picture the three inventors of medicine. The Centaur Chiron is in the middle. Apollo his pupil is on the left, and on the right Æsculapius seated by the tripod reflecting upon the science of his predecessors. (1807, *Pompeii*)

*9040. CARITÀ GRECA. Cimon in prison saved from starvation by his daughter Perone. (*Pompeii*).

*9278. Ariadne and Bacchus. Ariadne asleep, her head on the knee of a winged Genius, Cupid seizing the opportunity of the flight of Theseus, leads Bacchus to the sleeper. On the left, a Faun pulling Silenus up the hill. The retinue of Bacchus in the background. (1748, *Herc.*)

9262. Pan and Cupid fighting. Silenus stands over them holding a palm branch for the victor. Bacchus seated on a rock with his thyrsus is looking on. Behind him Venus (much obliterated). (1747, *Herculaneum*).

111481. Bacchus and Ariadne. (1871, *Pompeii*).

9270. Bacchus in the arms of Silenus, who is seated and holds up the infant towards a bunch of grapes held out to him by a nymph. Two girls by a tree in the background. Mercury seated playing a lyre on the right. A leopard tearing a tambourine and a crouched ass in the foreground. (*Herculaneum*).

8984. The Cyclops Polyphemus with three eyes sitting by the sea-shore upon a roch, receiving a tablet brought from Galatea by a Cupid on a dolphin. (*Herc.*)

9383. Narcissus admiring his reflection in the water.

111442. Neptune and a Nereid. (1878, *Pompeii*).

8896 and 8889. Phryxus and Helle. The latter falling into the waves, from the ram which carried her, is raising her arms imploring assistance from her brother Phryxus, who is exerting himself to save her. (*P.*)

27695. Leda and the swan. (*Pompeii*).

FIFTH ROOM.

CENTAURS — THE SALE OF LOVES

(*In the centre*). Four pictures on a blue-ground. Note:

9243. Diana drawing her bow. Small painting. Much admired. (*Stabiae*).

8834. Flora. A small painting of a girl picking flowers. Much admired. (*Stabiae*).

(*On the left*). *9295 *and seq.* These thirteen figures are really Bacchantes. Their execution is admirable. (1749, *House of Crassus Frugi Pompeii*).

*9133 and seq. A Female Centaur embracing the young man whom she carries, giving him a thyrsus with garlands.

*A Centaur bearing a thyrsus with a tambourine, teaching a youth to play the lyre.

*A Female Centaur playing the lyre and striking a cymbal against another held by a young man who clings to her.

*A Centaur, with his hands tied, bearing a beautiful nude Bacchante, who urges him with the thyrsus.

Nothing can exced the vigour with which these groups are painted. (*House of Frugi, Pompeii*).

9097. Silence. A girl with her finger to her lips. (*St.*)

(*On the left of the window*). *9180. The sale of loves. A celebrated little painting representing Penia, the nurse of love, who has just taken a Cupid from the cage, and holds him by the wings. He stretches out his arms to Venus who sits opposite to him, and who already has a liberated Cupid between her knees. A third Cupid frets in the cage. Behind Venus is Peitho (*Persuasion*) touching the shoulder of the goddess to influence her choice. (8×11 in. (1758, *Stabiae*).

9195. Cupid and Psyche kissing. (*House of Paquius Proculus, Pompeii*).

*9178 *et seq.* Sporting Genii, gracefully painted, hunting, fishing, playing and working. Perhaps allego-

rical of Love, which finds its way into all the pursuits of life. (*Herculaneum*).

†9202. Wedding of Zephyrus. A nude goddess on a rock holds the end of a veil which floats in the air. Zephyrus descends from the sky, with large wings and wreathed with flowers, led by two Cupids. In the foreground, Flora asleep with her head in the lap of a winged Genius. A Cupid is uncovering her. (1827, *P.*)

DOMESTIC SCENES and PORTRAITS

*8859. Nereid. A nymph borne by a sea-horse. (*St.*)

*8870. Nereid. A nymph lying on a sea-panther with a fish tail. (April 1760, *Stabiae*).

Sundry small paintings, representing domestic scenes.

9018. A lady sketching a Bacchus, with a boy and two women in the room,—a very graceful picture. (*P.*)

9021. Musical Concert. (*Herculaneum*).

9022. The tiring of the bride. A maid dressing the hair of a fashionable lady. Two young ladies looking on. (*Herculaneum*).

9023. A lady tuning a lyre to the same pitch as another that lies beside her. Other ladies listening. (*P.*)

9024. Man and woman seated on a couch. Before them, an elegant tripod with drinking vessels. The man drinking wine from a rhyton. Two woman wears her hair in a net. (*Herculaneum*).

In the passage to the last room,

*9118 to 9121. Rope Dancers (*funambuli*). These celebrated pictures exhibit a great variety of feats on the tight rope, performed by Satyrs. (1749, *H. of Frugi*, *P.*).

LAST ROOM

Several pretty landscapes of pagodas, lakes, temples villas, etc. (*Pompeii and Herculaneum*).

†9084. Sappho (?). She is in an attitude of meditation with stylus and tablets. (*Herc.*)

(*On the right*). 9058. Paquius Proculus and his wife, in the same frame. An inscription in the house of Proculus tells us that he was a baker, and that thanks to his popularity with the Pompeians, he was raised to the dignity of Magistrate. (*Duumvir juri dicundo*). (*P.*)

In the centre in two small glass-cases

Bronzes. Lagenae. Nasiterna. Basins. Idols.

Glass. Bottles. Drinking-glass-Bowls. Unguentariums.

Gold. Four rings from the latest excavations of *P.*

Passing to the back rooms, we indicate the principal objects of interest

BACK ROOMS

In the second small back room

112222. Amphitheatre of Pompeii on the occasion of the fight between the Noucerines and Pompeians which caused Nero to stop all theatrical performances at Pompeii for ten years. (*Tac. Ann.XIV, 17*). This interdict expired only eight years before the destruction of the cities. (*Pompeii*).

(*On the top*). 113197. The Judgement of Solomon (?) The subject is disputed. If its origin is Biblical, it is the only trace of Holy Writ as yet discovered in Pompeii.

The picture represents a woman imploring three judges (one of whom holds a sceptre) to save the life

of her child, which a soldier is about to cleave in two with a chopper. A second woman is holding down the infant. A guard of soldiers and a few spectators make up the picture which was doubtless intended as a caricature of the incident. (June 1882, *Pompeii*).

> « Then spake the woman whose the living child was unto the King, for her bowels yearned upon her son, and she said: O my Lord; give her the living child and in no wise slay it. But the other said « Let it be neither mine nor thine, but divide it» (1 Kings iii, 26)

In the last back room reach the staircase,

9009. Æneas wounded. This picture represents the scene described by Virgil (Æn. XII, 383), where, the surgeon Iapyx Iasides tried in vain to pull an arrowhead out of the wound, when Venus appeared bearing a Cretan herb called « *dictamnum* » or dittamy, which overcame the difficulty, the arrowhead dropping out of itself. (*P.*)

9010. The trojan horse gaily caparisoned is being dragged through the city walls. Laocoon and Cassandra on the left, and in the background the Tr jans with lighted torches. (*April 1761*, *Pompeii*).

Returning to the back rooms we have examined there will be seen at the end the

RESERVED CABINET (*Oggetti osceni*)

The Reserved Cabinet contains objects not suitable for general Exhibition. Admission can only be obtained by special permission.

In the centre

27709. Marble satyr and goat of fine execution. (*H.*)
27710. Sarcophagus with Bacchanalian bas-relief. (*F.*)
27729. Bronze statuette of an emaciated man upon a hermes. (*Pompeii*).
27874. Tripod supported by young Satyrs of surprising expression. (*House of Julia Felix, Pompeii*).

Glass-case

Grotesque figures of dancing dwarfs, sundry bells, hermes, lamps, and amulets, bronze mirrors. (*P.* and *H.*)

(*On the walls*) FRESCOES

27683. Victory crowning an ass, who has conquered a lion. (*Pompeii*).
27687. Galatea and Polyphemus with a ram. (*P.*)
27690. Painting with inscription. (*P.*)
27692. Bacchus and Ariadne. (*P.*)
27695. Leda and the swan. (*Herculaneum*).
27700. Satyr, flying from an hermaphrodite. (*H.*)
27701. Pan and Olympus. (*Herc.*)
27741. Sign of a house in stone, bearing the inscription « *Hic habitat felicitas* » found on the door of a baker's shop. (*P.*)
27875. Satyr discovering an hermaphrodite. (*P.*)
27705. Two figures in capital preservation. (*P.*)
113196. Symposium on the banks of the Nile. (*P.*)

27707. Mosaic: two seated figures.

27708. Satyr advancing towards a nymph, who is changed into a tree. Mosaic. (*Noja collection*).

27711. Comic marble bas-reliefs. (*P.*)

27712. Pan on a mule. Marble bas-relief. (*P.*)

27713. Bas-relief representing cocks. Marble.

27714. Two figures with traces of gilding. Marble. *P.*

UPPER FLOOR—East.

The door on the right of the visitor at the top of the stairs leads to the

POMPEIAN COLOURS

Two table cases containing pigments in pots as found in a colourmans at Pompeii. Specimens of these colours were analysed by Sir Humphry Davy, who pronounced them in all respects similar to modern pigments.

FULLERS PILLAR

*9774. A Pillar, from the shop of the Fullers at Pompeii. On the right, a young man bearing a large cage for daying cloth, upon which an owl is perched, and a brazier. An apparatus of this kind is used to this day in Italy. The brazier (*scaldino*) is hung from a hook at the top of the cage over which the damp cloth isspread.

. The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole; and the mistress of the establishment, wearing fine bracelets and neklace, and her hair in a golden net, is receiving a piece of cloth from a girl: while in a row below, are four lads fulling cloth with their feet, in metal vats.

On the other side is a press with a double screw; beneath it some cloths hung up to dry; and three figures one seated, the others standing, engaged in an animated conversation about a piece of cloth they hold between them.

(*On the walls*). A large number of small pictures representing game, fish, and still life. (*Pompeii and Herculaneum*).

111482. A fresco in four divisions representing scenes in tavern life. One player is made to exclaim « *Six* » The other « *No* » *it is three and two.* (*P.*)

120029-30-31. SYMPOSIUM. These three important paintings were all found in one room and represent three scenes of a Roman banquet, perhaps the beginning, middle, and end of the feast. We notice the guests, one of whom, being the master of the feast, has a red garland round his shoulder. In the foreground is a table covered with wine glasses, a slave with two cups, in the left corner two *tibicines,* or flageolet players, piping to a nude woman who is dancing in the foreground. The master of the feast is clapping his hand.

The second picture shows the proposing of the toasts. FACITIS VOBIS SUAVITER « *Good luck to you* » EGO CANTO « *I sing* » EST ITA VALEAS, « *So be it and may you prosper* ».

The third picture represents the breaking up of the party. One of the guests is having his shoes put on, while another on the right has taken so much wine that he is being led away supported by his slave. (*P.*)

ARTICLES OF FOOD FROM POMPEII

In the centre, in an upright glazed cabinet,

84839. Meat in a double saucepan.

... Figs, Olives, and dried grapes.

84834. Barley and oil in ancient bottles.

84846. Glass jar containing wine.

84847. Flour in a jar.

84849. Glass tubs, containing olives preserved in oil and caviare.

Round the room in glazed tables,

Carbonised fruits of every kind each having the indication: Grain.—Millet.—Lentils.—Barley.—Pepper.—Beans.—Pine-nuts.—Walnuts.—Figs.—Pears. —Onions. Eggs.—Chestnuts.—Rasins.—Bones of a fowl.—Loaves.—A small ring-cake like the Neapolitan « *Tarallo* ».

Cloth.—Linen.—Silk wound in a ball.—Cords.—Pigments.—Asphalte for roofing.—Sulphur.

Sandal soles made of grass—Shells of snails.—Welks.—Oysters.—A tortoiseshell.

SMALL BRONZES (*utensili domestici*)

This collection of small bronzes numbering some thirteen thousand specimens, nearly all found in Pompeii and Herculaneum, is the unique feature of the Naples Museum.

This department never fails to interest the passing visitor, while it is a mine of wealth to the antiquary, as it contains many perfect specimens of the every-day articles of personal use and ornament which eighteen centuries ago were connected with the public and private life of the Roman citizens.

All these articles from the elaborate Curule chair to the most common kitchen utensil, are designed and executed with an artistic grace which reaches the acme of perfection and elegance. Their number alone is sufficient to stock several Museums, and such is the elegance of their form and the perfection of their execution that they are no doubt correctly attributed to Greek artists, who alone would be likely to carry their taste for ornament into such minute details.

The difference between the work of these Pompeian artists and that of the artificers of our utilitarian age is especially noticeable in these rooms. Everything in a Roman house displayed the master hand of the artist in an unaffected, but quite unmistakable manner; whereas our household chattels, being made to a pattern and in vast numbers, though they answer their purpose admirably, may justly be treated as being the production of a mechanical age, testifying rather to the skill of the artisan than to the taste of the artist.

Besides a great number of vases relating to the kitchen and to religious worship, this gallery contains a large quantity of small articles of every description. Before we beging describing this most important collection, we think it our duty to give a general summary, and shall range in three classes the objects there is included.

Household goods for private use.

Tables—Candlesticks—Lamps—Lanterns.

Bathing requisites, such as—Vases for perfume (*unguentarium*)—Scrapers (*strigilis*).

Toilet requisites, such as,—Hairpins—Clasps—Combs—Vases for perfumes.

Surgical instruments, such as.—*Speculum uteri*—Pincers—Hooks--Scissors—Forceps—Bistouries — Trocars—Lancet.

Harness for horses, such as. — Bridles — Spurs — Buckles.

Tools for husbandmen, and workmen, such as,—Pickaxes—Spades—Anvils—Hammers—Planes etc.—Scales—Balances—Weights—Compasses—Plumb-lines—Door ornaments—Keys—Locks—Hinges.

Economic Kitchener—Stoves with a bronze vase to get hot water—Soup-ladles--Spoons—Shovels—Pans for embers—Egg-cups—Saucepans—Tongs — Mortars — Vases for liquids—Colanders—Funnels—Pails—Small cups etc

Household goods for public use.

Bisellium, or seat of honour for Proconsuls—Curule chairs—Braziers used in public bathing-places.—Tickets for theatres and gladiators—Bells.

Lustral font—Tripods for sacrifices—Altars—Haruspices altars—Vases to contain the entrails inspected by the haruspices — Tables on which the intestines were dressed before they were placed on the altar. — Knives to slaughter the victims—Lustral water sprinkler —Censers and spoons — Vases used in the worship of Deities—Craters or cups — Votive articles *(ex-voto)* — *Lectisternium* upon which were laid the images of the gods with the sacred vases—*A rhyton*, or drinking-vessel.

The asterisk (*) denotes the specimens illustrated in Signor Monaco's large work, and the dagger (†) other noteworthy objects. The reader is particularly requested to follow the direction contained in the book to avoid confusion in this departement.

FIRST ROOM

(In the centre). 6542. VENUS. Marble head. *(Pompeii)*. *In an upright glass-case*,

A strip of *asbetos cloth* found in 1835 by some peasants in the Abruzzi. Being incombustible it was used by the ancient to collect the ashes of the dead after cremation: and the finders, who used it to clean out their ovens, could not imagine how it was that it come out clean, and uninjured by the fire.

73152-3. TWO CURULE CHAIRS. These were the emblems of the supreme power, and were placed in the principal seat on important occasions to represent the Emperor. It was only in later times that the use of them was accorded to Provincial owns. They were originally made

of ivory, a survival of which ancient use will be noticed in their supports which are made to represent elephants tusks, the lower end being cast so as to caricature the head of an elephant. (*Pompeii*).

*72988. BISELLIUM with ornamentation in copper. (*P.*)

In three wall-cases round the room

MARBLE BEARDED HEADS sourrounded by columns and small figures for fountains, in marble.

Pompeian paintings

SCENES FROM THE FORUM and THE SCHOOL

(*Upon the walls*). Some sketches of Pompeian street life, roughly drawn but extremly interesting.

9069. The FORUM. A woman buying cloth. On the left, a seller of tools, and bronze vases. (*Pompeii*).

9071. A BAKER'S SHOP. (*Pompeii*).

9066. A SCHOOLMASTER flogging his pupil, who is «horsed» on the back of another boy, while a third holds his feet. Three others are studying tablets placed on their knees, and others lean against the columns. (*P.*)

SECOND ROOM

(*In the centre*). Bronze tripod for sacrifices. (*P.*)

... A marble sphinx for table. (*P*).

(*In the centre*). *73020-1-2. THREE SAFES (*arcae*), all found empty. The centre one, which is of iron, is the finest. Its observe is adorned with bronze nails and two busts of Diana in relief. Between them, the head of a wild boar. Beneath, two busts of Genii of Bacchus and the mask of a Bacchante. (*P.*)

*72998. STOCKS found in the barracks at Pompeii. Four skeletons were found in this terrible instrument, the suddenness of the calamity not permitting of their release. These stocks would secure twenty prisoners and the extremity of the sliding bar was fastened with a lock.

THIRD ROOM

(On a Pompeian mosaic table). *72995. SACRIFICIAL TRIPOD, of exquisite execution adorned with beautiful arabesques and small bearded heads of Jupiter Ammon. The legs are braced together by elegant sprays of lotus-flowers. The basin is adorned with festoons and the skulls of bulls, (*H.*)

In three wall-cases

(On the left).... TERMS with double heads. These are of very fine execution, and were ornamental boundaries placed at the corners of flower beds. Similar landmarks on a larger scale, were used for estates, and in very early times the festival called «*Terminalia*» in honour of the god of Boundaries, was establislaed at Rome.

6025. A MAN in Dacian costume lying on his back.

(Wall-cases opposite). 111697. Abundance seated on a throne. She holds a silver plate and a cornucopia. (1880, *Pompeii*).

5024. DIANA drawing her bow. Small statue. (*P.*)

113247. APOLLO with silver fillet, and silver strings to his lyre. Very fine. Small statue. (1882, *Pompeii*).

*5010. FORTUNE on a globe. Statuette. (*Herc.*)

*5313. ABUNDANCE with rudder and cornucopia. The base is inlaid with silver. (*Herc.*)

FOURTH ROOM (*right side*)

(*In the centre*). Four movable tripods for sacrifices. (*P.*)

(*On a marble table*). 114594. Marble statuette of Silenus. (*Pompeii*).

73146. A very fine bronze vase, demi-oval, the handles of which represent a combat of gladiators. (*H.*)

64494. Lagena with handle inlaid in silver. (*P.*)

On the right and opposite on columns,

68954. Pail. (*Hydria*) inlaid with arabesques and animals. On the handles are engraved the words «*Cornelia S. Chelidonis.*» (*H.*)

68866. Pail (*Hydria*) richly inlaid with arabesques in silver and copper, and with two handles which when at rest form a rim to the pail. (*H.*)

In the right wall-cases

LIBATION CUPS

69174. Libation cup (*rhyton*), representing the head of a stag with silver eyes. The mouth being partly open, allowed the liquid to flow out.

69086. Proeferi,culum in the shape of a beautiful female head, with tiara, eyes and necklace in silver. (*Borgia Collection*).

69087. Libation cup of very beautiful execution. The edge is surmounted by an eagle with its wings spread out. The handle is formed by a swan. (*Nocera*).

*69167. Milk-jug of elegant form. This jug is known

as a milk-jug, an account of the two goats on its rim. (*Herculaneum*).

69169. Similar JUG, having a panther for its handle. *P.*

... Large number of vases, lagenae, pots, basins, which, to judge by the ornaments of their handles were used for household purposes. The handles are specially beautiful and an endless variety of elegant form is displayed in their construction. (*P.* and *H.*)

68763 *et seq.* BASKETS of very elegant form with two movable handles. (*Pompeii*).

73511. Basin with bas relief representing Ætra showing her son Theseus the sword that his father Ægeus had hidden under a rock. (*Herc.*)

Front wall

Handles for vases and door knockers.

73983 *et seq.* Censers (*turibula*), with chains and spoon for incense. (*Pompeii* and *Herculaneum*).

74002. Handle of sprinkler or whisk for scattering lustral water. The hair is modern. (*P.*)

Side right wall-cases

CANDELABRUMS and LAMPS

72255. Double lamp with garland and sun flower handle. The cover represents a child with a gooso. (*H.*)

72287. DOUBLE-WICK LAMP (*dimyxos*) beautifully adorned with acanthus leaves. The lid beards a Silenus standing upright. (*Pompeii*).

72331. DOUBLE-WICK LAMP. A bat upon the handle. *P.*

72250 and 72246. Treble-wick lamps hanging by a

well-wrought chain, and decorated with a nude dancer with *pileus* on the head. (*Pompeii*).

†72206. Lamp-stand. Silenus, seated, pouring wine from a wineskin. Behind him, a stump to carry two lamps. (*Pompeii*).

72284. Double-wick lamp. The handle is ornamented with an acanthus. The lid representing a Satyr seated on a stump holding a pan-pipe in the left hand. (1868 *P.*)

72291. Handsome small Candelabrum. It represents Cupid astride on a dolphin, which is about to devour a polypus issuing from a shell. A wonderful work of art. (*House of Marcus Lucretius, Pompeii*).

72199. Silenus. His movement and the gestures of his hands lead us to infer that he proposes to dance. Behind him a parrot on a bough which carries two lamps. (*P.*)

FIFTH ROOM

Round the room, Pompeian frescoes with decoration.

(*On a marble table from Pompeii*). *73000. Candelabrum formed of a decorated Corinthian column. Four branches issue from the top of the column, from which double-wick lamps hang by four stranded chains. Upon the left angle of the base, which is inlaid in silver, we observe a fine group of Acratus (a Genius of Bacchus) mounted on a panther, the *rhyton* in his hand, opposite to him a small altar, upon which burns the sacred fire. (*House of Diomede, Pompeii*).

*4993. A Cupid holding a lamp like a comic mask and a lamp-hook. Beside, on a bronzo column, another lamp in the shape of a human head: the flame issued from the mouth. (*Pompeii*).

73115. (*On a table*). A bronze EWER, the handle of which represent a winged figure standing on a Cupid who clasps a swan. Very fine. (*Pompeii*).

(*On a mosaic table*). Small statue of Silenus for fountain, in marble. (*P.*)

73098. Crater, or *vaso a calice*. 69489. Lagena, and (73545) small tripod for sacrifices. (*P.*)

On the right in the wall-cases.

Rings and bracelets in bronze—Ornamental small figures in bronze—Circular and quadrangular mirrors.

DICE, and TICKETS FOR THEATRES

77087 *et seq.* Sundry CHECKS, *tesserae*, made of ivory, hitherto always called tickets for theatres, but now shown to be counters for a game like lotto. Observe the small numbered birds made of terra-cotta. (*P.* and *H.*)

*109880. Six numbered death's-heads (use unknown.) (*Pompeii*).

*76950 *et seq.* KNUCKLEBONES and DICE; some constructed that they might be loaded. (*Pompeii*).

Front wall

DOOR ORNAMENTS

Collection of handles of bronze vases which have the appearance of door-knockers. The designs on some of them are particularly fine.

Side wall

72823. Bas-reliefs from the front of strong boxes representing Silenus, Venus, and other figures.

72637. Handle. Apollo holding the lyre and the plectrum. Below, a swan with spreading wings. (*P.*)

†72600. Superb handle, the gem of the collection, adorned with arabesques and inlaid in silver, with head of Medusa. (*Herc.*)

73145. (*On a table*). Splendid wase with four handles decorated with female bust and richly inlaid with silver. (*Herculaneum*).

SIXTH ROOM

72231. Candelabrum in the form of a tree, the boughs supporting five double-wick lamps. (*Herc.*)

72994. Folding Table. These legs have acanthus leaves, on the upper parts, from which young Satyrs are emerging, each one holding a rabbit under his arm. (*Pompeii*).

Upon this table is,

5017. A Cupid in the act of running. Observe the pig-tail which adorns its head. (*P.*)

111047. Folding table in bronze, with « *semisanto* » marble top.The edge of this table is inlaid with silver.(*P.*)

Upon the table is a,

5008. Genius with a flower in his hand, which may have served as a lamp. (*Pompeii*).

78613. A small round table. The three legs represent greyhounds jumping up. Upon the table is a small marble altar. (*Pompeii*).

(*On a marble table*). 72191. Candelabrum formed of a fluted column. (*Stabia*).

(*On a marble table*). 69484. Lagena. 73003. Cratere or « vaso a campana ».

... Marble small statue for a fountain.

On two small marble tables,

Two Satyrs for fountains. (*Pompeii*).

Wall-cases

LANTERNS-LAMPS-CANDELABRA

72226. CANDELABRUM in the form of the trunk of a tree, the boughs supporting three lamps of which two are in the shape of snails. (*Pompeii*).

In the window

73005. GREAT BRAZIER found in the Tepidarium of the baths, near the Temple of Fortune at *Pompeii*.

Behind the brazier,

73017. Four-legged BENCH from the public baths. (*P.*)

SEVENTH ROOM

KITCHEN UTENSILS

*72983. ECONOMIC KITCHENER in the shape of a rectangular fortress, with towers at the angles. The embers were laid in the centre and the fire was surrounded by a jacket of a water contained in the conduit beneath the battlements. The water could be drawn off by a tap in one of the sides. Spits for roasting were laid across the embrasures. Thus the kitchener furnished hot water, and was adapted for all other culinary purposes as well, as for heating a room: while the steam from the water neutralised the noxious gases from the charcoal. (*H.*)

(*On a table*). 111048. Urn intended for heating water.

(*On a table*). *73018. CYLINDRICAL STOVE (*Calidarium*)

of exquisite beauty. It stands on three lions' feet and has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles, each of them formed by two spirited wrestlers. The lid is of very peculiar construction, the upper part being a boiler which comunicates with the firebars beneath, which are hollow.

*72986. (*Upon a table*). ECONOMIC KITCHENER consisting of a covered cylindrical boiler, comunicating with a hollow semicircle, provided with a tap. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a saucepan.(*Stabiae*)

*73880. URN (*authepsa*) with two handles and lions feet. This beautiful urn is decorated with designs, and is similar to the Russian *samovar* and the old-fashioned English tea-urn. (*Herculaneum*).

78673. Two-handled ewer of very remarkable construction supported of three Sphinxes with lion's claws and intended for heating water. (*Pompeii*).

Side wall-cases

SURGICAL INSTRUMENTS (*Chirurgia*)

Most of these istruments were found in the « *House of the Surgeon* » at Pompeii, and differ but little from those in use at the present day.

*78029. POMPEIAN FORCEPS, formed of two branches crossing, and working on a pivot. It was used for crushing small *calculi*. (Length 8 inches).

*78030. SPECULUM UTERI. It is a tri-valvular dilator; the three valves, standing at right angles to the rest

of the instrument, are jointly dependent on each other in the expansion transmitted only to one of them.

†78031. SPECULVM ANI. A bi-valvular dilator, probably used also for the *uterus* before the other one was known.

*78032. Dentated forceps of elegant construction.

78121. Sound with flattened extremity, bifurcated for cutting the frenum of the tongue: as used in modern surgery.

78034 *et seq.* Actual cauteries.

*78071. Surgical needle.

78026. A MALE CATHETER (*aenea fistula*).

78027. A FEMALE CATHETER. ($3\frac{1}{2}$ inches in length).

*78008. TROCHAR for tapping for dropsy. A hole in the end gives en exit to the water.

78012. AN ELEVATOR (or instrument for raising depressed portions of the skull) made of bronze.

77982. Small curved dentated forceps, for removing foreign substances from cavities.

*77986 *et seq.* Fourteen bronze cupping vessels of modern shape, such as are now made of glass.

WEIGHTS and SCALES

Eighteen STEELYARDS and SCALES, complete.

74039. This scale bears the inscription (in dotted lines): « TI. CLAUD. CAES. AE 1111 VITEL. III. COS EXACTA 111 TIC: CURA AEDIL », meaning that this balance was stamped at the Capitol in the reign of the Emperor Claudius. (*P.*)

*†74056. Under the hook from which this specimen hangs we read the inscription, « IMP. VESP. AUG. IIX. T. IMP. AUG. F. VI. COS. EXACTA IN CAPITO (*lio*); that is to say, that it was stamped in the Capitol under the eighth

Consulate of the Emperor Vespasian, and under the sixth of Titus, which corresponds to A. D. 77, two years only before the destruction of Pompeii. (*Stabiae*).

Sundry round weights in black basalt (*nefritica*), marked in Roman figures.

74280 to 74290. Eleven round weights in bronze, marked with silver numerals. X, V, III, II, I, S. or « *semis* » (half) for the pound, and :: .: :. S. for fractions of pound.

74308 to 74313. Six bronze WEIGHTS, in the shape of goats. These marked P. X, P. V, III, P. II, P. I.

*74390 to 74393. Four large weights,—a PIG bearing initials P. C. (one hundred pounds); a CHEESE, and two KNUCKLE-BONES. (*Pompeii*).

74599. Measure for liquids of the weight of ten pounds, the *Congius* spoken of by Pliny. (*Borgia Colleetion*).

74600. Dry measure.

MUSICAL INSTRUMENTS-SYSTRA

*76890. BAGPIPES found in the barracks. The dulcimer » of Dan. iii. 5. Nero was fond of this instrument, and is said to have played it in public. It is the favourite instrument of the S. Italian peasantry. (*P.*)

76887-8 Cymbals of two kinds. (*Pompeii*).

†76945 *et seq.* SYSTRA—jingling bronze rattles used in the worship of Isis. (*Pompeii*).

111055. A bronze SYRINX. It was fitted with a chain apparently to be carried round the neck. (*Pompeii*).

WRITING MATERIALS

Inkstands, pens, metal mirrors, serpentine bracelets. *P*.

75080. Inkstand still containing ink,(*atramentum*). *P*.

*110672. Bronze PEN, nibbed like a modern one. (*P*.) *In a tube of modern glass*,

*75095. Pen of reed, found in a *papyrus*. (*H*.)

MATHEMATICAL INSTRUMENTS

*76657 to 76667. Plummets. (*Pompeii* and *Herc*.)

*76670 *et seq*. Sundry pairs of compasses. (*P*. and *H*.)

*76684. Reducing compass. (*Pompeii*).

*115630. CALLIPERS. This handsome specimen is exactly like the instrument used by modern sculptors. (1887, *Pompeii*).

*66890. Square. (*Pompeii*).

76690 *et seq*. Linear measures corresponding to 0,29 of our metre. (*Pompeii*).

LAST ROOM — GREAT SALOON

In the centre

CORK MODEL OF POMPEII

In the centre of this room is a cork model of the excavation of Pompeii, on the scale of 1 to 100. It is extremely accurate, and well worthy of attention.

The wooden balustrade represents the outline of the ancient ramparts, while the part painted green shows what yet remains to be excavated.

The amphitheatre, which was capable of holding

12800 people was, situated at the extremity of the town as a shown on the model.

The extent of the city is estimated at about one hundred and forty acres, and the part excavated may be taken at about fifty acres, leaving ninety acres still buried beneath a mass of volcanic ash about twenty feet deep, which has been cultivated and even built upon for centuries. The length of the excavated portion is about six hundred yards, and the circuit of the city two miles.

The House of Diomede and the Street of the Tombs being outside the walls, are not represented on the model.

KITCHEN UTENSILS

... Many basins.

*76542-3. Large egg frame, capable of cooking twenty nine eggs at once, and a small egg frame for cooking four eggs. (*Pompeii*).

76540. Two very handsome andirons and five spits. Tongs,—artistic shovels,—gridirons,—iron trivets. Pastry MOULDS in the shape of shells. (*P.* and *H.*)

*76352 *et seq.* Four SHAPES representing a hare, a pig, a ham and half a fowl. (*Pompeii*).

Bronze knives. — Spoons. — Implements for making pastry.—Pastry cutters.—Cheese-graters. (*P.* and *H.*)

SAUCEPANS, of which many are lined with silver. *P.*

73231. A SAUCEPAN as found at Herculaneum, completely full of lava and encrusted with ash.

In front of the window.

COLANDERS

Colanders perforated in graceful designs.

Note, the colander (77609) having in the centre a bas-relief of Venus with silver bracelets holding out her hand to a small Cupid. (*P.* and *H.*)

IRON TOOLS

*71700 *et seq.* Scythes, sickles, bill-hooks, knives, rakes and forks, four ploughshares, spades as used in Naples now, and trowels for gardening. (*P.* and *H.*)

71746. Small pocket-knife with bone handle. (*P.*)

71789 to 91 *et seq.* Carding combs, long shovel, large spring shears: shears of this form still used in silk factories. Sundry smaller shears, blacksmith's cutter and pincers, axes, hatchets, soldering iron, claws for drawing nails, pickaxes, wedges, and hammers for chipping pavements. (*P.* and. *H.*)

†71875 *et seq.* Key for raising heavy blocks of stone (as used now). *Hammers for carpenters and masons. Compasses, callipers, masons trowels, turnery tools, centrebits, scalpels, planes, saws, anvils, a large whetstone. (*Pompeii*).

GATTLE-BELLS

*Cattle-bells. Large number of bells for cattle.

... Bronze letters from inscriptions. (*Herculaneum*).

Pails (Hydriæ)—Jugs for oil—Præfericula, or libation cups—Liquid measures.

BEDS

*78614. Three BEDS. Two have heads to them. The wooden part, painted red, is a restoration. The original wood was walnut. (*House of Vibius, Pompeii*).

Bronze and iron grating (*claustrum*) found before a window in Pompeii.

73016. IRON STOVE covered with *lapilli*. It has places for two saucepans, and the bottom is of fire-brick. (*P.*)

Hanging up against the wall

78622. A bronze bell, shaped like a gong. It has a beautiful tone.

Glass-table

FISHING-TACKLE

*76840 *et seq*. Netting needles, quadruple fish-hook weighted.—Four hundred fish-hooks. (*Pompeii*).

109703. A RUDDER, belonging probably to a bronze statue of « Abundance ». (*Pompeii*).

112845. Small iron ANCHOR; the only one yet found. (*P.*)

74578. A WIRE ROPE formed of fifteen strands layed up like modern wire rope. Unique specimen.

LOCKS and KEYS

*71232 *et seq*. LOCKS in bronze and iron. Some have keys. (*Pompeii* and *Herculaneum*).

Sundry keys of all sizes, some of which are very complicated. (*Pompeii* and *Herculaneum*).

71283. Padlock, very curious. (*Pompeii*).

*71392 *et seq*. Bolts of locks. Sundry hinges. (*P.* and *H.*)

*71401. Iron key, carefuly made and inlaid with silver. It was found upon one of the skeletons of the family of *Diomede*, in the cellar of his house at Pompeii.

74578. Small model a quadriga of very great interest.

SADDLERY

*Harness for horses, consisting of scrolls, sprays, bits, nosebands, pole-heads, curb-chains, spurs, a stirrup (?), buckles, and other objects which can be readily identified.

*73003. Two baths, the only bronze ones yet discovered. (*Pompeii*).

Returning through these rooms, we reach the winding staircase to the third floor.

NINTH HALL (*near the stairs leading to the third floor)*.

In the window on a table,

4996. Alexander. A beautiful small equestrian statuette. (*Herculaneum*).

4999. Amazon. Mounted and hurling a lance. (*Herc.*)

4894. A horse. The bridle inlaid with silver. (*H.*).

..... Lustral marble basin. (*Pompeii*).

72989. Brazier damascened in copper. (*P.*)

72991. Brazier. The obverse and reverse are adorned with Genii, head of Medusa and the lion's mask. (*P.*)

In the wall-cases

LARES and PENATES

A large number of statuettes of Jupiter, Minerva Apollo, Hercules, Bacchus, and other divinities, represented with their attributes.

These were the household gods of the Romans, appointed to watch over the building. They were frequently placed in a shrine, and on the coming of age of the Roman boys at the age of seventeen, the Bulla (a trinket worn in boyhood) was deposited with the Pénates to whom sacrifices were made on important family occasions.

Side wall-cases

The contents of these cases are very interesting. They show some of the very earliest attemp's of the ancient Etruscans at casting the human figure in bronze.

5534. An IDOL in bronze, of primitive style. (*Elba*).

5557 to 5571. PATERAE and mirrors, of primitive style.

72981. VASE HANDLE with winged Genii in bas-relief having their heads pillowed on their entwined arms and on the sides two Tritons with cuirass in a striking attitude. In Etruscan style. Duplicate in the British Museum. (*Borgia collection.*)

THIRD FLOOR

ENAMELS—GLASS—SILVER and GOLD OBJECTS—ARMS PAPYRI—CAMEOS—COINS—ITALO-GREEK VASES—

At the top of the winding staircases;

IVORY ARTICLES and TERRA-COTTA VITRIFIED

FIRST ROOM

In two table-cases,

78493. Ivory handles for knives, and bone spoons. (*P.*)

77426. Ivory fragments from dressing-cases. These have been dove-tailed. Bone-spoons. (*Pompeii*).

78437 *et seq.* Scoops for taking ointment out of narrow-necked bottles. Fragments from the curule chair. (*P.*).

110924. Statuette of Venus with dolphin. (*P.*)

78379. Statuette of boy wearing the «*bulla patricia*»

Atlas—Farnese Hercules [and fragments of the Farnese Bull.

109905 and-5. (*bis*). Two ivory panels (frame modern) carved on both sides, used as ornaments for forniture.

TERRA-COTTA VITRIFIED

(*In the centre*). 72990. Laver in bronze for lustral water.

In six wall-cases,

Bowls — Two groups of the « *Carità Romana* ». — Lamps—Egyptian Idols.

SECOND ROOM

TOILET REQUISITES

(*Table-case in the centre*). 77355 *et seq.* Ivory and bronze combs. Observe especially; No: 118719. Ivory comb recently found in Pompeii. On the top will be seen an Ibis and a basket full of fruits.

*77363. Bronze thimble. (*Pompeii*).

77386 *et seq.* Hairpins in bone and bronze, adorned with statuettes and busts.

77364. Tooth-picks and ear-pickers. (*P.* and *H.*)

74318 *et seq.* Bone buttons and bronze studs. (*P.*)

*77570. Pot of rock-crystal, still containing *rouge*, and small flagons in alabaster and ivory, for perfumes.

*77522. Spindle fitted with a bronze hook. (*P.*)

GLASS

In the window on a column,

... Cratere or *vaso a campana* in glass paste with two *voluta* handles twined over the lips of the vase.

In ten wall-cases,

Bottles—Bowls—Drinking vessels—Chemist's bottles—Jugs shaped like the breasts of a duck.

In the corners of the rooms,

Many marble statuettes for fountains.

THIRD ROOM

GLASS *(continued)*

In the window

*18521. Cinerary amphora on a modern silver stand, found full of human ashes in 1837 in one of the buildings near the street of tombs at Pompeii. It is of blue glass covered with a bas-relief of opaque white glass figures, and foliage.

The design represents vines loaded with grapes, twining gracefully round the body of the vase. Among them are several Cupids, three of whom are playing upon musical instruments, while the others are engaged in the various operations of the vintage. There is besides a great variety of scroll-work, birds, flowers, fruits, acorns and other beautiful decorations. At the base are two faun's heads, and in the lower band animals of various kinds pasturing beneath some trees. Nothing can exceed the grace and beauty of the composition and execution of this design. The vase is in the same material as the Portland Vase, which may be seen in the Gem Room of the British Museum.

In the centre

GLAZED WALL-CASES

13522. Glass plate chequered with lapislazuli, and gold-coloured fragments. This is Greek work dating probably 300 B. C. (*Ruvo*).

13688. Blue patera with handle ending in a ram's head. The bowl is decorated with a mask of a Silenus encircled by a garland of vines in bas-relief made of opaque white glass. (*House of Tragic Poet*, *Pompeii*).

..... Cup in rock-crystal.

(*Another glazed case in the centre*). Paterae in glass, and necklaces in rock crystal.

(*In the centre*). 6365. A NAJAD seated. Marble statue for fountain. (*Pompeii*).

In the glazed wall-cases,

Bottles—Cups—Bowls.

FOURTH ROOM

TAZZA FARNESE

(*In the windaw*). *27611. CUP OF ORIENTAL SARDONYX (diam. 234 mill.) of inestimable merit and value, found either to the Castle of *Sant'Angelo* at Rome, or in Hadrian's villa at Tivoli. It came into the possession of Duke Charles of Bourbon when he was besieging Rome, and was already disfigured by a hole in the centre, which had been bored through it with the view, no doubt, of fixing it on a stand.

It is the only known cameo of its size which has a composition engraved on both sides of it. On the outer side is a magnificent Medusa, and on the inner eight figures in relief representing Ptolemy Philadelphus consecrating the harvest festival instituted by Alexander-the-Great after the foundation of Alexandria.

GOLD ORNAMENTS

In the centre in two table-cases,

RINGS

Gold rings most of them set with fine stones.

Among these are several serpentine rings, double rings

bearing an anchor and palm, which have been thought to have been wedding rings. Note:

†In the second row no: 25181 is a ring bearing a mask engraved on niccolo, which was found at Pompeii by king Charles III, who wore it for many years. When this King inherited the throne of Spain, he handed over the ring to the Museum.

†25136. Garnet ring, upon which a very small figure and the inscription « *Cassia* » are engraved. This ring was found with the massive gold bracelets below, upon a skeleton in the house of the Faun.

25218. Large ring in onyx with Hercules, and the inscription COΛΩNOC.

Large ring in niccolo, with discobulus standing.

24732-3-4. Three rings with the finger-bones of their owners. (*Pompeii*).

25085. Very large head of Brutus engraved on gold, gram. 350. Inscr. ΑΝΑΞΙΛΑΣ ΕΠΟΙΕΙ «*Anaxilas fecit,*» (*Santa Maria di Capua*).

In the centre on a columns,

6277. Apollo hermaphroditus. A small marble statue. (*Pompeii*).

I **wall-case** *(Round the room)*

GOLD OF ROMAN PERIOD

Bracelets of various kinds. Note:

•24824. Two large serpentine bracelets, weighing two pounds (the largest yet found). (*House of the Faun. Pompeii*).

25260. Long gold chain, beautifully worked. This

chain was found in 1874 together with several of the gold ornaments (see nos. 25257-8) on the first floor of a house at Pompeii where eleven persons (whose skeletons were found) had taken refuge. (Length, ½ yards).

*24842. BRACELET of two cornucopiæ with lions' heads. (*Herculaneum*).

109587. BRACELET of gold wire twisted into figures of 8. Small heads in relief on the clasp. Unique. (1873. (*Pompeii*).

†111114. Two vine-leaf necklaces one of forty-eight and the other of forty-six leaves. (*Pompeii*).

II **wall-case**

Necklaces of various kinds and a purse made of gold network.

III **wall-case**

Bracelets of various kinds.

IV **wall-case**

110834. Lady's hair-net of gold wire in perfect preservation.

V **wall-case**

Bracelets and earrings in the shape of almonds, of a segment of an apple and others representing Genii.

VI **wall-case**

Handsome crown worked with foliage. Bracelets and necklaces.

VII and VIII wall-case

GREEK and ETRUSCAN PERIOD

†25235. A pair of very large earring of pyramidal shape, decorated in filagree, and bearing a head of Medusa.—A ring (the setting modern), with an agate intaglio representing an Amazon.—A gold coin of Syracuse representing Hercules. (*Gift of Baron d'Arbou Castllon*, 1364, *found in a tomb at Taranto*).

24826. Kid in massive gold, of very fine execution. Found at Edessa in Mesopotamia. (*Borgia collection*).

24844. Fillet with a head of Medusa, in relief. (*Toro*).

24852. Massive gold bull with Pœuician and Greek inscription. (*Syracuse*).

24876-8. Two perfume vases in blue glass mounted on gold stands with wide border, upon which are some tragic masks in bas-relief. (*Venosa*).

24883. Splendid necklace formed of twenty-one Silenus masks and fifty-eight acorns and *fleurs-de-lys*. (*Armento*).

IX wall-case (*Opposite*)

24650. Bullæ Patriciæ. These trinkets were worn round the necks of patrician boys in Roman times, and were dedicated to the gods when the boys arrived at man's estate. They were called «*bullae*» bubbles (from their shape) and are represented on the statuettes of boys of noble birth. (*Herc.*)

24845-6. Two handsome brooches, to which two gold pomegranates have been suspended.

24893. Gold Tiara formed of a curved spray with

leaves and flowers set with garnets, and small gold butterflies. (*Fasano, the ancient Gnatiae*).

... Marble statuette of Venus dressing adorned with gold necklace and bracelet.

X wall-case

25000. LARGE GOLD LAMP (*Roman period*), weighing nearly two pounds, and having its handle formed of a leaf. It is the only gold lamp yet found in Pompeii. It was found in the street near a shrine dedicated to Minerva, which has given rise to the improbable assumption that it was a votive offering to this goddess. (1863, *Pompeii*).

*113576. REMARKABLE NECKLACE of ribbon wire set with eight large pearls and nine emeralds. At one end of it is a gold disc set with an emerald, at the other end is a hook. This is one of the richest necklaces of antiquity. (Length, 14 in) (*Found near Pompeii*, 1884).

FIFTH ROOM

SILVER

On a column in the window,

*25283. SILVER PAIL with bronze handle. Round it, in bas-relief a nude lady seated, and being attended after her bat, by female slaves. (*Herculaneum*).

In two glazed cases in the centre,

†25376-77-80-81. THE FOUR FAMOUS CENTAUR CUPS, executed in magnificent high-relief representing Centaurs and Genii. (*Pompeii*).

25492-3. DIANA and APOLLO. Two medallions in high relief.

25383. Statuette of a Camillus. (*Pompeii*).

25495. Circular plaque. Satyr seated on a rock playing the lyre before a term. (*Herculaneum*).

25489. ABUNDANCE. Circular *plaque* of perfect preservation. (*Pompeii*).

†75091. Octagonal inkstand (found in a tomb at Terlizzi) of bronze, decorated in silver, with the seven divinities who presided over the seven days of the week,—namely Apollo, Diana, Mars, Mercury, Jupiter, Venus and Saturn.

Martorelli, the archaeologist thinks that it belonged to some astronomer of the time of Trajan.

(*In the centre*). 6279. Diana drawing the bow. A marble statue. (*Farnese*).

In two glazed-cases,

25301. MORTAR representing the *apotheosis of* HOMER. One of the most famous specimens of ancient silver work. In the centre is the poet draped and veiled, borne heavenwards by an eagle. On the right a female figure representing the Odyssey, her head resting on her right hand. (*Herculaneum*).

*25300. MORTAR-SHAPED CUP, adorned with beautlifu leaves and sprays. (*Herculaneum*).

25699. A man ad woman conversing. Silver inlaid in copper.

In the wall-cases,

70991 *et seq*. Long borders inlaid with silver serving as horizontals for bedsteads.

CUPS and VASES

Cups, among which two chased cups. Pastry-moulds n the shape of a shell and spoons of various shapes. Silver bracelets of various kinds.

Sixteen saucepans, the handles engraved with designs. One of them bears the make'r name. (*P.* and *H.*)

Sauce-ladles. (*Pompeii* and *Herculaneum*).

111768-9. Two LARGE PITCHERS, with two haudles. Each weighs about 10 Ibs· (*Pompeii*).

25695. Reclangular silver trays. (*H.*)

Beneath two delicate silver colander (116353 and 25496) are suspended. (*Herculaneum*).

†25490. THE DEATH OF CLEOPATRA. A very fine bas-relief on the reverse of a circular mirror. The queen is seated, having already been bitten by the asp, and her head is supported by an attendant. Below her chair is the basket of figs in which her attendants, Charmion and Eiras, concealed the asp. (*Heroulaneum*).

SIXTH ROOM

In the centre,

69089. Libation cup of oblong shape. This is quite a unique specimen. (*Ruvo*).

In the window under glass,

5673. Helmet (galea) with bas-relief representing the last night of Troy. (*H.*)

5674. Helmet with bas-relief representing a martial trophy. (*Herc.*)

In the centre under glass,

Four greaves with rich ornaments.

In six wall-cases (*on the right*)

GRECIAN ARMOUR

Helmets—Cuirasses and gauntlets of the Greek period *Poestum and Ruvo*).

Lances — 5745. A flag-staff with a cock on the top used as a military standard. (*Pietrabbondante*).

72987. Bronze pedestal of a table formed of a rectangular column surmounted by a bearded head of Bacchus bearing a cup. In front of the column a charming Victory holding a martial trophy in her right hand rests her feet upon a globe.

ROMAN ARMOUR

Helmets—Greaves—Gauntlets—Spear heads of the Roman Period—Parazoniums.

In the window in two table-cases,

5844 *et seq.* LEADEN SLING-BOLTS (*ghiande missili*) with inscriptions, from the battle-field of Cannae.

Upon the walls

Five Trumpets for gladiators.

SAMNITE PAINTINGS (*Frescoes*)

(*On the wall*) These paintings of great interest for the antiquity represent warriors returning from an expedition , and were probably painted not later than 600 B. C. (*Pæstum*).

In the room which follows, is the

PAPYRUS COLLECTION

The papyri were found in January 1752, in a house a hundred feet beneath the garden of the convent of St. Augustine, at Resina.

The library of this house was furnished with shelves against the walls, and a bookcase in the middle of the room, containing together some three thousand charred papyri, inkstands, and reeds for writting. When first discovered they were taken for pieces of charcoal; about half of them were destroyed, and it was not till much later that they were discovered to be literary treasures perhaps of inestimable value. Hitherto nothing special has been found among them, but there is no saying what may yet come to light.

At first the greatest difficulty was experienced in deciphering them, and many were destroyed in the attempts of the experts; but, thanks to the ingenuity of the Rev. A. Piaggi, a way was found to unroll these cylinders and to fix them upon a transparent membrane. Each papyrus consists of about one hundred pages, and about five hundred have unrolled.

The walls of this room, as well as the cases against the wall are full of unrolled papyri, and specimens are shown of those in the original condition, as found. Two of the machines used for unrolling the papyri are exhibited in this room, as well as the portrait of Piaggi of whom we have spoken above.

The following have been published: —

Philodemus. On Music—Life and Manners abridged from Zeno on Freedom of Reason. lib. ix.)—On Vice.

lib. x. — On Rhetoric 4 — Life and Religion. On what is useful to the people, according to Homer—On Vices and their opposite Virtues—On Phenomena—On Animals—On Poems; and lastly a paper of questionable morality.

EPICURUS: *de Natura.* Books ii.,—xi., and two others.

POLYSTRATUS: On Pride, CHRYSIPPUS: *de Providentia.*

METRODORUS (?): On Sensations.

Fragment of a Latin poem, perhaps referring to the battle of Actium; and a few other writings of uncertain authorship.

(In the centre) **WAXED TABLETS** *(Tabulae ceratae).*

Thin pieces of wood covered with wax on the inner side, and folding book wise on a hinge (Hom. Il. vi. 169). They were made in two, three, or more folds, and those containing important matter were sealed by a thread passing through the margin and secured by wax to the exterior. The manuscript was scratched upon the wax with a pointed stylus, and could be erased with the blunt end of the same instrument.

In 1875 a large box was found in the « *House of Lucius Coecilius Jucundus* » at Pompeii, containing a number of these tablets bearing Latin and (one, or two of them) Greek inscriptions, interpreted by Professor de Petra to be contracts, bonds, and receipts. The name of Jucundus appears upon them all, and in the house was a most beautiful bronze bust (see Large Bronzes, No. 111063, p. 42) bearing the inscription «*Genio L. Nostri Felix L.*,» being no doubt the portrait of the usurer Lucius Cæcilius Jucundus, who transacted loans at the rate of 2 per cent. per month, the term of payment being one month.

The threefold tablets were 120×107 millimetres. They were written upon on both sides, excepting the two whose other side formed the cover of the instrument. Thus surfaces one and six were blank, and formed the outside when the triptych was fclded up. Surface two, gives us the contract. Surfaces three and four the names and seals of the parties and the witnessess and surface five an abridgement of the transaction.

In the room where the Papyri are exhibited are three tablc-cases containing Cameos and Intagli of minor importanee, and in the next room where coins are exhibited is in three other tablc-cases a collection of Cameos of the first order.

CAMEOS AND INTAGIOS.

This collection comprises about a thousand cameos and five hundred intaglios, many of which bear the name of Lorenzo dei Medici, and came from the Farnese Collection. The remainder are from Pompeii and Herculaneum.

The ancient specimens are marked « Ant.,» and the mediæval ones « XV. » *(fifteenth century).*

FIRST TABLE.—FIRST COMPARTMENT (25833 to 25899.)

First row,

1. *Onyx.* THE EDUCATION OF BACCHUS. The infant god, mounted on a lion led by a nymph, is held up by one of the *Nysiades*; behind, *Nysa* seated. *Ant.*

2. *Onyx.* MELEAGER, sitting and caressing his dog. *Ant.*

3. *Onyx.* A NEREID on a Triton, playing cymbals. *Ant.*

4. *Sardonyx.* VENUS surprised at her bath. *Ant.*

5. *Onyx.* NEPTUNE and PALLAS. Inscribed ΠΥ. *Pyrgotele. Ant.*

6. *Onyx.* DAEDALUS and ICARUS and two females. *Ant.*

7. *Onyx.* VENUS on a lion led by Cupid. *Ant.*

8. *Oriental Onyx.* TRIUMPH OF BACCHUS and SILENUS. *Ant.*

9. *Onyx.* BEAR-HUNT. Inscribed «GNEIUS.» *Ant.*

Second row,

10. *Sardonyx.* TWO FEMALE HEADS. *Ant.*

12. *Onyx.* CHARIOT driven by VICTORY. Legend, ΣΟΣΤΡΑΤΟΥ. *Ant.*

13. *Agate.* HELLE on a ram, and Cupid. XV.

16. *Onyx.* JUPITER overwhelming the *Titans.* Legend, ΑΘΗΝΙΩΝ. *Ant.*

17. *Onyx.* COCK-FIGHT, in presence of two Cupids, one

lamenting his defeat, the other victorious. *Ant.*

18. *Onyx.* HERCULES and OMPHALE. *Ant.*

20. *Onyx.* BACCHUS finding Ariadne. *Ant.*

Third row,

23. *Agate.* ULYSSES at rest. XV.

25. *Sardonyx.* HOMER; name on the mantle. *Ant.*

28. *Agate.* AURORA in a *biga.* *Ant.*

29. *Onyx.* OMPHALE with the club of Hercules. *Ant.*

†30. *Agate.* JUPITER SERAPIS, in high relief. *Ant.*

31. *Onyx.* HERCULES bearing Cupid. *Ant.*

32. *Agate.* Head of Medusa. *Ant.*

33. *Agate.* SATYR kneeling. A fragment. *Ant.*

35. *Onyx.* BACCHANTE playing the *tibia.* *Ant.*

Fourth row,

38. *Agate.* OTHRYADES dying. *Ant.*

39. *Sardonyx on glass.* Head of Medusa. *Ant.*

†41. *Sardonyx.* SATYR dancing. A fragment. *Ant.*

42. *Agate.* MINERVA with helmet and quiver. *Ant.*

†44. *Sardonyx.* AUGUSTUS. Attributed to *Dioscorides.*

47. *Onyx.* AURORA in her chariot. *Ant.*

†48. *Oriental Onyx.* A FAUN carrying the infant Bacchus. *Ant.*

Fifth row,

52. *Onyx.* A fine head, perhaps CICERO. *Ant.*

53. *Onyx.* VICTORY, on a *biga.* XV.

58. *Sardonyx.* Bellerophon killing a lion. *Ant.*

59. *Sardonyx.* VENUS sitting with CUPID. XV.

†60. *Oriental Onyx.* SCULPTOR chiselling a vase. *Ant.*

61. *Oriental Onyx.* NEREID on *hippocampus.* *Ant.*

Sixth row,

65. *Agate.* DIRCE'S PUNISHMENT, Fragment.

Seventh row,

40. 1857. *Onyx enamelled.* VESTAL, a superb head. *Ant.*

SECOND COMPARTMENT (25900 to 26042).

First row,

68. *Sardonyx.* A MAN'S HEAD perhaps Mæcenas. *Ant.*

69. *Agate.* Ariobarzanus III., king of Cappadocia. *Ant.*

77. *Sardonyx.* DOMITIAN, laurel-crowned. XV.

78. *Agate.* FAUSTINA the younger (?). *Ant.*

79. *Sardonyx.* CUPID and PSYCHE. *Ant.*

85. *Sardonyx.* Bust of MINERVA. *Ant.*

87. *Agate.* CASSANDRA at the *Palladium.* XV.

Second row,

90. *Sapphire.* Veiled head of LIVIA. XV.

97. *Agate.* AJAX dragging Cassandra from the *Palladium. Ant.*

99. *Lapis-lazuli.* Tiberius crowned with laurel. XV.

100. *Agate.* VICTORY, in a *biga. Ant.*

105. *Emerald.* Bust of JUPITER SERAPIS. *Ant.*

108. *Chrysolite.* HARPOCRATES. XV.

Third row,

123. *Jacinth.* CLEOPATRA. XV.

124. *Onyx.* MARSYAS bound and MERCURY. *Ant.*

130. *Agate.* JUBA II., king of Mauritania. *Ant.*

134. *Onyx.* LEDA and the SWAN.

Fourth row,

138. *Onyx.* SACRIFICE TO PRIAPUS. *Ant.*

147. *Sardonyx.* HERCULES and the lion XV.

154. *Onyx.* GANYMEDE and THE EAGLE. XV.

156. *Agate.* HERCULES with the lion's skin. XV.

Fifth row,

160. *Onyx.* VENUS and MARS. *Ant..*

161. *Oriental Onyx.* LIVIA as JUNO *Ant.*

167. *Garnet.* SAMSON, with legend. XV.

171. *Agate.* DOMITIAN. XV.

172. *Agate.* Head of JULIA MÆSA. *Ant.*

175. *Onyx.* Bust of AQUILIA SEVERA? *Ant.*

176. *Agate.* Bust of JULIA SOEMIS? *Ant.*

Sixth row,

185. *Onyx.* Head of Agrippina. *Ant.*

†188. *Sardonyx.* AURORA on a *quadriga.* The artist knew how to make the most of the different strata of the stone to give each horse a distinct colour. According to Winckelmann, their colours indicate dawn, day, twilight, and night. *Ant.*

190. *Onyx.* ERATO playing the lyre. *Ant.*

193. *Onyx.* CUPID; legend—ΦΙΛΩ, *I love. Ant.*

196. *Jacinth Chrysopath.* CÆSAR. XV.

197. *Onyx.* Hand pulling an ear; MNHEMONEYE *remember. Ant.*

198. *Onyx.* Hand-in-hand; OMONOIA, *concord. Ant.*

Seventh row,

201. *Onyx.* GANYMEDE borne by the eagle. *Ant.*

†203. *Agate.* THETIS on a dolphin, with Triton and Zephyr. XV.

206. *Glass.* Tiberius. (*Pompeii.*)

INTAGLIOS

SECOND TABLE—FIRST COMPARTMENT (26043 to 26209).

First row,

205. *Amethyst.* OLD MAN, with cloak. *Ant.*

206. *Garnet.* VESTAL. *Ant.*

†209. *Cornelian.* AJAX and Cassandra at the Palladium. *Ant.*

210. *Chalcedony*. Head of infant HERCULES. XV.

212. *Emerald Plasma*. ORPHEUS playing the lyre *Ant*.

†214. *Chrysolite*. PALLAS. XV.

215. *Chalcedony*. ANTONINUS PIUS (?). XV.

216. *Sardonyx*. Bust of JULIA. XV.

219. *Cornelian*. PERSEUS with the head of *Medusa*. Legend—ΔΙΟΣΚ... Dioscorides. *Ant*.

221. *Cornelian*. SOLON. Legend—ΣΟΛΩΝΟΣ. *Ant*.

Second row,

228. *Amethyst*. JOLE; a fine head. XV.

229. *Cornelian*. THETIS and a Triton. *Ant*.

230. *Sapphire*. Fine bust of Juno. *Ant*.

*232. *Amethyst*. DIANA, with Apollonius inscribed in Greek. A gem of great celebrity. *Ant*.

238. *Cornelian*. Head of ANTINOÜS. *Ant*.

Third row,

244. *Beryl*. Head of SERGIUS GALBA. XV.

250. *Amethyst*. ANTONINUS PIUS *Ant*.

251. *Sardonyx*. TRAJAN and his wife PLOTINA, MARCIANA his sister, and his niece MATIDIA. Group. *Ant*.

254. *Cornelian*. PERSEUS with Medusa's head. Inscribed *Dioscorides*. *Ant*.

Fourth row,

268. *Cornelian*. Fine head of PLATO. XV.

276. *Cornelian*. JULIUS CAESAR. XV.

Fifth row,

287. *Garnet*. Bust of CLEOPATRA. *Ant*.

Sixth row,

The first stone, *without a number*. *Cornelian*. Handsome bust of JUNO. (*Pompeii*).

Seventh row,

329. *Sardonyx.* MARS crowned by Victory. *Ant.*

Ninth row,

362. *Green Plasma.* MARCUS AURELIUS. *Ant.*

SECOND COMPARTMENT (26210 to 26389).

Second row,

†390. *Cornelian.* SACRIFICE. Group of 18 figures. XV.

393. *Agate.* PLOTINA, a fine head. XV.

404. *Heliotrope Jasper.* ÆSCULAPIUS. XV.

408. *Cornelian.* SILENUS upon an ass. Group. XV.

Third row,

413. *Cornelian.* PESCENNIUS, with inscription. XV.

417. *Sanguine Jasper.* SACRIFICE. XV.

419. *Cornelian.* LIVIA and TIBERIUS. Group. XV.

Fourth row,

428. *Cornelian.* JULIA, daughter of *Titus.* XV.

439. *Cornelian.* Strength conquered by Beauty. A woman seated on a lion, with two Cupids. Legend—ΑΛΕΞΑΝ... » Alexander ». XV.

Fifth row,

451. *Emerald Plasma.* JUPITER, JUNO, and MINERVA. *Ant.*

Sixth row,

473. *Chalcedony.* AFRICA PERSONIFIED. Engraved with unintelligible characters. *Ant.*

474. *Agate.* GALBA crowned with laurel. XV.

Seventh row,

490. *Chalcedony.* VICTORY. *Ant.*

Eight row,

524. *Jade.* A handsome female head. *Ant.*

OTHER INTAGLIOS and CAMEOS.

THIRD TABLE—FIRST COMPARTMENT (26390 to 26766).

(INTAGLIOS.)

First row,

573. *Cornelian.* Head of CYBELE. *Ant.*

Second row,

584. *Chalcedony.* JUPITER enthroned. XV.

Third row,

617. *Cornelian.* PROTESILAUS and LAODAMIA (?) *Ant.*
620. *Sardonyx.* VICTORY on a chariot. *Ant.*

Fourth row,

644. *Green Jasper.* JUPITER SERAPIS and JUNO. *Ant.*

Eight row,

779. *Cornelian.* MINERVA crowned by VICTORY. *Ant.*

Ninth row,

905. *Emerald Plasma.* SATYRE personified. *Ant.*

SECOND COMPARTMENT (26767 to 26965).

(CAMEOS.)

First row,

933. *Turquoise.* SABINA; bust, with head of Medusa. *Ant.*

Second row,

946. *Agate.* Pretty portrait of a woman. XV.

Third row,

976. *Onyx.* AURORA in her chariot. *Ant.*

Fourth row,

988. *Onyx.* The Three Graces. xv.

Fifth row,

1003. *Onyx.* Minerva. xv.

Sixth row,

†1024. *Onyx.* Alexander the Great. xv.

Seventh row,

1046. *Agate.* Socrates. xv.

FOURTH TABLE

1129. *Agate.* Thetis on a Triton. *Ant.*

1162. *Agate.* Head of Cicero. **KI-KE-PO.** *Ant.*

1217. Large scarabæus. *Ant.*

A necklace of scarabæi.

1375. *Green Jasper.* Aurora. xv.

†1452. *Cornelian.* A *bulla* mounted with gold wire to hang round the neck, representing a man and his wife—probably portraits of the wearer's parents. *Ant.*

FIFTH TABLE (27349 to 27610).

Portraits in intaglio, designed as *ornaments for necklaces.*

1520. *Sardonyx.* Jupiter. Bust. xv.

1540. *Sheel-fish.* Three Cupids drawing water. xv.

1559. *Sardonyx.* An eagle. xv.

From 1701 to 1703. *Agates.* Vases for perfume. *Ant.*

Agate. A « knucklebone ». *Ant.*

Two large rings belonging to Cardinals of the Farnese family. They are silver-gilt.

Last table (**Pompeian cameos**)

The following selection includes the most interesting of them.

27615. *Cornelian.* DIANA seated.
27617. *Cornelian.* DIANA with quiver.
27653. *Amethyst.* APOLLO and CUPID.
27660. Nine emeralds for a necklace.
27667. Cornelian. Genius and trophy.
111783. Emerald. Victory driving two horses.
113741. Jasper. A Faun.
113742. *Cornelian.* Diana with bow.
114427. TOPAZ. Fortune.
114562. *Sardonyx.* Dancing girl.
114564. *Cornelian.* Diomede seated on an altar.
114570. *Cornelian.* Victory and Minerva.
114571. *Cornelian.* Jupiter enthroned.
114573. *Jasper.* Caius.
114575. Emerald. Victory.
114578. *Ouyx.* Victory crowning a warrior.
114983. *Amethyst.* Mercury.
114586. *Purpurine.* DIANA.
114587. *Garnet.* Mercury.
115332. Jasper. MINERVA and VICTORY.
115335. *Emerald.* Venus.
115475. Emerald. Emperor crowned.

COLLECTION OF COINS (*Medagliere*)

Herodotus ascribes the first coining of money to the Lydians, but they divide the honour with Pheidon, king of Argos, who coined drachmæ with a tortoise upon them. Homer speaks of the « talent, » but does not state whether it bore a stamp, and it is probable that it was long after his day that the Greeks accepted the talent as their unit, and originated their monetary system, which was partly decimal and partly duodecimal. The Greek system, which commenced about 770 B. C., spread to Sicily and Southern Italy, and there probably became blended with the purely duodecimal system of the Etruscans.

The important evidence that coins have given us as to the dates of the different eras of art in all periods of history need hardly be mentioned; and besides this, we have learnt from them the identity of many statues and the use of many relics of antiquity.

This collection comprises the Farnese, Poli, Arditi, Genova, and De Tuzii collections, as well as coins found in Pompeii and other excavations. It includes also some rare Arabic, Cuphic, Indian, and Persian coins, and numbers 80,000 specimens arranged in glazed cases.

The *First corner, on the left* contains Greek coins of the I, II, III, IV and V Period and Greek coins of South Italy.

The *Second corner* contains Greek coins bearing the name *Roma* and Roman coins of the Republic.

The *Third corner* contains Medioeval and modern coins.

Principalities of South Italy. Kingdom of the two Sicilies, Foreign Kings and Princes, Italian Princes.

Savoyard Kings.

The fourth corner Medals of foreign Kings and Princes and of Kings and Princes of Naples.

On the left,

A LARGE ROOM

Containing Greek, Roman and Mediœval coins in closed cabinets not exhibited to the Publie. The busts on the cabinets are portraits of celebrated numismatists.

THE SANTANGELO COLLECTION

The Santangelo collection was purchased from that family by the Municipality of Naples in 1865 for eight thousand six hundred pounds sterling. The specimens came from Campania and the region of Bruttium.

This collection is not yet numbered,

FIRST ROOM

(*In the centre*). Two glass-tables containing medals and Roman coins and Roman *assi.*

The wall-cases contain some cups, jugs and lamps, Idols in terra-cotta and bronze. Some helmets and a few specimens of Egyptian figures, fibulæ etc.

Upon the walls are,

A fine mosaic of a cock-fight from *Canosa* and another mosaic representing a panther from *Canino.*

SECOND ROOM

(*In the centre*). A case containing Archaic vases and admirable specimens of the Transition and Decadence Period.

In the wall-cases

Vases with black and red figures: lagenae, tazze, pateræ, skyphos, rhytons, urns prœfericula, vases *a campana* (in the shape of a bell) from Puglia an Basilicata).

ITALO-GREEK VASES

The collection of vases, has been lately classified having regard to style, painting and date, and includes about four thousand vases found in Greek tombs, where they where originallv deposited with the perfume vases, armour and jewellery which the deceased had most prized in his life-time; for the Greeks buried with their dead the chattels most associated with their habits, in the belief that they would use them in the other world.

FIRST ROOM

On a column, under a glass-bell,

1206-7-8. Three balsamaria with figures in relief. The largest one represents the punishment of Marsyas, an other mounted figures and mythical animals. Vases of this kind are extremely rare in Italy. Many such have been found in the Crimea.

SIX MASTERPIECES

Glass-case in the centre

1480. Hydria *a tre manichi.* The Sack of Troy. This is often quoted as the finest vase in the world. The composition consist of nineteen figures, and is thought to be a tradition of the painting of Polygnotus in the Stoa of Delphi. In the centre; Priam, seated on the altar of Jove beneath a palm-tree, clasping his wounded head and holding on his knees the bloody corpse of the boy Astyanax, just despatched by Neoptolemus, who stands before the king in a threatening attitude.

At the foot of the altar Polytes, son of Priam, lies dead. On the right behind Pyrrhus, Andromache attacking Menelaus who stoops to spoil the body of Deiphobus whom he has just slain. The weapon in her hand is a pestle. Above the next handle, an Attic legend representing Demophon and Akamas, two Athenian warriors recognising Æthra, seated, among the slaves of Helen. Behind them a female figure weeping, seated on a stone, probably Electra.

The other side of the vase (beginning again from the altar in the centre) shows two female figures probably Hecuba and Helen tearing their hair by an image of Pallas, to which Cassandra is clinging. Ajax seizing the prophetess by the hair, drags her from the Sanctuary. Beneath, Ajax, Coretus, the suitor of Cassandra dead, and behind him, Æneas bearing Anchises, and leading Ascanius.

This magnificent vase is marked «ΚΑΛΟΣ» beautiful, in two places, and was found in a tomb inside a large earthenware vase. It was valued to the Bourbon Government for one thousand-six-hundred pounds sterling. (*Nola*).

1482. Vase with *voluta* handles. Thracians hunting wild boar and stags. A very spirited hunting scene, with many figures on foot and one on horse-back.

Reverse. The triumphal return. (*Ruvo*).

1483. Amphora with *voluta* handles. Battle of Greeks and Amazons. Penthesilea on horse-back. An Amazon begging her life from Theseus. The large size of the figures renders this vase unique, and its preservation and painting are excellent. On the neck; Peleus

8

wrestling with Thetis in the presence of Cheiron and the Nereids. (*Ruvo*).

1484. VASE with *voluta* handles.BACCHUS AND ARIADNE, This vase represents the preparation for the representation of a Satyric drama. Hercules is among the characters and the figure playing the flageolet bears the inscription ΠΡΟΝΟΜΟΣ, *Reverse.* Bacchus and his bride, bearing the torch of Hymen lead off, other groups dance with grace and vigour. (*Ruvo*).

*1485. URNA with cover, A splendid vase of the fourth Century, representing a priestess Eone officiating before an image of Bacchus which is a block of wood with a head dressed up.

On the reverse: A Bacchanalian dance. (*Nocera*).

1209. HYDRIA *a tre manichi.* (*Vaso bruciato*). Vase of the acrobats, or *dei saltimbanchi.* A perfect gem in the highest style of art, representing ten persons of either sex being instructed in acrobatic feats. (*See saltatio, Smith's Dict. of Ant.*) (*Nola*).

In the wall-cases

ATTIC TAZZAS and VASES

On the left,

1212. HYDRIA *a tre manichi.* Marsyas ΜΑΡΣΥΑΣ listening to Olympus ΟΛΙΜΠΟΣ who plays the lyre sourrounded by the muses Thalia ΘΑΛΕΑ, Urania ΟΡΑΝΙΑ,, Clio ΚΛ... and the Satyr Thirbas ΤΥΡΒΑ. *Reverse.* The theft of the Palladium by Diomede in the presence of Ulysses and Helen.

1332. THE TITANS SCALING OLYMPUS. Fragment of the base of a cylindrical vase. It is of special interest for

its grouping drawing and the graduation of the tints. Inscr. ΕΝΚΕΛΑΔΟΣ. (*Ruvo*).

1213. AMPHORA. Dionysus leaning on the shoulder of Vulcan.Before him a Satyr playing on the tibia. A female with lighted torches and Satyr with a wase upon his shoulder make up the composition. Above, the heads, of Bacchus and Hephaistos. (*Sicily*).

1214. AMPHORA. *Symposium.* Several figures on couches. (*Apulia*).

1210. AMPHORA. Tvo Centaurs fighting the Lapithæ. Reverse; Dionysus and Ariadne in a quadriga.

1077. OENOCHOË. A small jug representing a lady seated with a mirror in her hand and a slave approaching her with a tray. Inscr. ΑΛΚΙΜΑΧΟΣ ΚΑΛΟΣ.

In the succeeding right wall-cases

CORINTHIAN, IONIAN and PANATHENAIC VASES

1113 *et seq.* PANATHENAIC VASES. Many of these Amphoræ bear the inscription ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ showing they were given as prizes in the Athenian games. The inscription quoted above is written in the pre-Euclidian alphabet of the early fifth Century B. C. in which there was neither « H » nor «Ω» (*Taranto*).

In the passage which leads to the Campanian vases are

Some beautiful terra-cotta cups known as « *Coppe Aretine* ».

CAMPANIAN VASES

SECOND ROOM

Contains vases (*Indigeni*) of the earliest Italian period (about 600 B. C.) and black vases *Buccheri* without artificial colouring.

These obtained the name of *Bucchero* from their likeness to vases of that name made in Portugal. They are true Etruscan vases.

On a tripod,

2073. AMPHORA with *voluta* handles. Colossal vase with fifty-four figures and twenty-three animals in five bands. In the centre, a youth about to sacrifice a goat, Minerva and Zeus seated, and some warriors. At the top, Athene and another person in a quadriga. On the right Zeus and Ceres. On the left, Mars and Hercules. Below, winged man near an altar, Himeros and three warriors. On the neck of the vase, a battle between Greeks and Amazons.

Reverse: Hercules placing a wreath upon an altar, Athene and other warriors. In the middle many persons with Hercules seated on the right. In the upper band. Zeus seated, Ceres with a torch and other personages. On the neck of the vase: Battle fought by warriors. (*Canosa*).

THIRD ROOM

The well-cases contain vases from Apulia

On a tripod,

2072. AMPHORA *a mascheroni*.Colossal vase, important for the terra-cotta bas-reliefs on its neck and handles. The body of the vase represents Artemis in a chariot drawn by stags driving over a prostrate warrior and a couple in a biga drawn by four horses. Beneath, Jason mastering the Colchian bull in the presence of Medea who gazes at him from a richly decorated balcony. On one side a tree with a snake climbing it; a monster beneath it. (*Ruvo*).

On a tripod,

1204. Amphora, *a mascheroni*. The vase of Patroklos, The painting represents Achilles sacrificing four young Trojans at the tomb of Patroklos which is shown as a funeral pyre of logs with the armour of Hector on top of them, and the words «ΠΑΤΡΟΚΛΟΥ ΤΑΦΟΣ». Beneath Agamemnon is pouring a libation, and Thetis followed by a slave; who is fanning her approaches. Below; the body of Hector tied to the chariot, and Iphis followed by a maid-servant, giving drink to the horses. On the neck of the vase Œdipus consulting the Sphinx in the presence of a Fury. (1851, *Canosa*).

FOURTH ROOM

The wall-cases contain vases from Apulia

On a tripod,

1478. Amphora. Vase of the amazons. The largest vase in the collection, much damaged. It has thirty-five horses and sixty-nine human figures in three bands. The principal subject is Penthesilea and her Amazons fighting the Greeks in the presence of the Gods. Round the neck Selene (the Moon), Eos (Dawn) and Helios (Sun); the race between Pelops and Hippodamia defeating Œnomaus and Myrtilus. *Reverse:* a doubtful scene perhaps connected with the story of Demeter and Persephone. (*Ruvo*).

On a column,

1759. Amphora, *a mascheroni*. Perseus after beheading Medusa from whose severed neck Pegasus is rising, flying away pursued by the two remaining Gorgons.

Reverse: Dædalus fixing the second wing to Icarus.

On the right, Athene, the protecting Goddess of Art, and behind Dædalus, seated women, probably simbolising Crete: and lastly Victory seated on a column. Below: Proteus attacked by two warriors. (*Basilicata*).

FIFTH ROOM

(*In the wall-cases*). **Vases from Lucaria-Anzi and Poestum**

On a tripod,

1477. AMPHORA. A colossal vase with twenty-two figures, nearly all named. In the centre, Pluto and Proserpine seated on a shrine; on the right of the shrine is Myrtilus and Pelops and Hippodamia. In the upper part the three Infernal judges, Triptolemus, Œcus and Rhadamantus are represented. On the left of the shrine, Megara and the Heraclidae, then, Orpheus and two Furies. Under the ædicula the river Lethe and Hercules holding Cerberus. Over the Lethe, Demeter, or Parthenope on a hippocampus taking her annual flight to earth. On the right, the Danaides with their empty pitchers. On the left, Mercury, and Sisiphus who is rolling his stone up the hill.

Reverse. Apollo seated with lyre between several personages, and on the neck, Eos, Phosphorus and Helios. (*Ruvo*).

SIXTH ROOM

(*In the wall-cases*). **Vases from Lucania, Poestum and S. Agata dei Goti.**

On a tripod,

1758. AMPHORA *a mascheroni*. The vase of Darius. An allegory of the Persian war. A colossal vase painted with sixty figures of exquisite execution. It is one of the very few historical vases in the collection, and represents Darius, ΔΑΡΕΙΟΣ, in the centre seated upon his throne, holding the golden sceptre of the Persian monarchy, and meditating his disastrous expedition against Greece. Behind him stands the sentry whose duty it was to repeat to him daily, «*Remember o King to punish the Athenians.*» and two Councillors in an attitude of earnest attention. Before him, his Prime Minister, ΠΕΡΣΑΙ representing the Persian nation; holding up two fingers as if to assure the king that the success of the enterprise depended upon two things; the good-will of the provinces, and the contribution of money. Behind the Prime Minister three figures, one in Persian dress, the other two (one of whom has white hair) in Greek costume. These latter have been explained as Damaratus, Darius Greek physician, and Hippias the banished tyrant of Athens. In the lower picture the treasurer, with a dissatisfied countenance, is seated at a table upon which are the letters ΜΨΗΔΠΟ<T, which comprise all the numerical symbols in use from M which stood for a hundred thousand to < which was equivalent to half an obol, while the inscription on the tabulæ in the

treasurer's hand reads clearly TAΛANTA: H, standing for a hundred talents. One province is paying, others are begging for more time, while one behind the treasurer brings a contribution of gold plate.

The upper picture represents Athena with Ægis and shield patting Greece ΗΕΛΛΑΣ on the back as she introduces her to Zeus, who, with, Hera and Artemis, make up the picture on the left. Behind Athena, Apata ΑΠΑ... (the goddess of craft), with lighted torches, and (before an image of Artemis) ΑΣΙΑ a personification of the Asiatic provinces of Greece, holding a sceptre.

The neck of the vase represents the battle. This has been often mistaken for a battle of Amazons, but it represents the Greeks, fighting the same Persian provinces as are seen at the bottom of the principal picture. *Reverse.* Bellerophon on Pegasus and crowned by Victory aided by Amazons slaying the Chimæra in the presence of Poseidon, Apollo and others. (*Canosa*).

2219. Amphora with mask of Medusa in relief on the handles. Two youths in a shrine holding a wreath and a patera in his hand. At the sides of the shrine four women. *Reverse: Æ*dicula.

SEVENTH ROOM

(*In the wall-cases*). **Vases from Cuma and Campania**

On a tripod,

1205. Amphora *a mascheroni.* The vase of Archemorus. In a shrine on the body of the vase his mother ΕΥΡΙΔΙΚΗ Eurydice, his nurse ΕΥΨΙΠΥΛΗ Epsypile, and ΑΜΦΙΑΡΑΟΣ, Amphiarus, who, with Hippomedon, Kapaneus, Parthenopæus. Polynices, Tydeus and Adra-

stus, compose the celebrated expedition of seven against Thebes. All seven heroes were probably represented on this vase, but only ΚΑΠΑΝΕΥΣ and ΠΑΡΘΕΝΟΠΑΙΟΣ remain, the other named figures being ΔΙΟΝΥΣΟΣ, ΕΥΝΕΩΣ, ΖΕΥΣ, and ΝΕΜΕΑ. Beneath; ΑΡΧΕΜΟΡΟΣ dead upon a couch, being crowned by one woman, while another holds an umbrella over him to prevent the sun from being polluted by the sight of a corpse and ΠΑΙΔΑΓΩΓΟΣ bearing the lyre which Archemorus had used in his life-time and will be buried with him, approaches. On the right, two slaves bearing vases and bathing implements to be placed in the tomb.

On the neck, Pelops and Hippodamia in a chariot followed by Œnomaüs and Myrtilus.

Reverse: Hercules in the garden of the Hesperides. (*1834*, *Ruvo*).

Glass-case in the centre,

Bronze vases—Silver *fibulae*—Silver cinerary urns—Terracotta vases from the excavations of *Cuma*.

In a small adjoining room

Two Model of Greek tombs. These are models of Greek tombs, found the one at Poestum, the other at S. Agata dei Goti. The skeletons are of terra-cotta. One of the deceased is buried in his armour and duel with dart and javelin is painted on the wall of the tomb inside. Observe the money or «*Obolus Acherontis*» in the mouth four the passage of the Styx.

For a fourther account of the collection, the reader is referred to « *De Jorio, Galleria dei vasi, 1825* ». The only autoritative catalogue is in German by Psofessor

Heydemann « *Die Vasensammlungen von Neapel Berlin, 1872* ».

THE CUMÆAN COLLECTION

(Presented to the Museum by Principe Carignano in 1861).

FIRST ROOM

(*In the centre*). Assyrian vases, which belong to the remotest epoch. The monotonous drawing indicates an early form of art.

In two table-cases

Etruscan idols in bronze—Mirrors—Handles for vases—Bronze belt—Lachrymatoria and unguentaria in coloured glass.

Glass-case

Black vases without figures, of the earliest period, and vases with black figures on a red ground, commonly, but erroneously, called Etruscan.

SECOND ROOM

Two small flat glass-cases containing a few silver trinkets, fibulae, armillae, unguentaria and beautiful small amphorae in coloured glass.

Wall-cases

Bronze strigils — Unguentaria — Praefericula.

THIRD ROOM

In the window

75885. Dressing-case with cover, ornamented with bas-reliefs in ivory, with lock and small key. It contains a round metal mirror, an ivory *pomatum* pot, a bone comb, a ring, a pair of gold earrings, and some bobins. The wood-work has been restored after the remains of the old wood.

In the centre

*86496. A superb Italo-Greek balsamarium of the Grand Epoch, representing a battle between Greeks and Trojans, with names in Greek.

Wall cases

Panathenaic Vases—Amphorae with black figures on red ground. They were given as prizes in the Athenian games.

On the top of wall-cases

Bronze vases from Cumae.

FOURTH ROOM

In the centre

Wax mask with glass eyes, found in 1853 with four headless skeletons in a tomb at Cumœ. Supposed to be bodies of Christians decapitated in the persecution.

The face is that of a man, and a slight distortion of the nose and lips proves that the mould was taken from the face during life. (*King*).

Wall cases

Terra-cotta vases of better period and vases with black figures.

Marble bust of *Principe di Carignano* by the celebrated sculptor Angelini.

N. B. *We are as yet unable to give any account of the Picture Gallery, but as soon as the re-arrangement of it is completed, it will be added to the book.*

The same remark applies to the Preistoric collection, which will ultimately be exhibited in the basement.

THE END

APPENDIX

HISTORICAL AND DESCRIPTIVE SKETCH OF POMPEII AND HERCULANEUM.

POMPEII

Pompeii was built at the foot of Vesuvius, about fourteen miles from Naples. It spread, in elliptical form, over a space of nearly two miles in circuit, dominating a vast plain, extending to the port of Stabia at the mouth of the river Sarno.

The city had eight gates, known as the Herculanean, the Vesuvian, the Capuan, the Nolan, the Sarnean, the Noceran, the Stabian, and the Sea gates. Those of Herculaneum and of Nola, the first of which had three openings, were closed by a portcullis, and were the main gates of the city. The latter is also known as the gate of Isis, because her head is carved upon it.

Two Roman roads traversed the city—the *Popidian*, which led to Nola; and the *Domitian*, which passed by Herculaneum and Oplonte (now *Torre Annunziata*) in one direction, and in the other continued to Nocera and Salerno.

The fortifications of Pompeii were double, with a terrace above, sustained by walls fourteen feet thick and twenty-five high—the buttresses being eight feet higher.

The streets are among the finest works left us by the Romans. They were laid in three strata, of which the upper was formed of flat, irregular blocks of lava. The foot pavements were raised ten inches above the level

of the street. Nearly every street had its fountain, and water was supplied to the public buildings by lead pipes. The houses were decorated with frescoes and mosaics, which gave the city a noble aspect; and the Pompeians made a great point of this, because their lives were passed to a great extent out of doors.

The houses were usually built upon one plan, and had two stories, although in rare instances (as in the House of Diomede) a third was added. Every house had its men's apartment, with a central court — generally open; while for the women a separate suite was provided, opening into the garden and colonnade. The second story contained store-closets and wardrobes. The exterior of these houses had nothing monumental about it, and the smallness of the rooms was compensated for by their number. As a separate room was assigned for every domestic purpose, had they been large, a house would have spread out to the proportions of a village.

The *public* portion of the houses was composed of the vestibule or *atrium*, including the *cavædium* or court, the *tablinum* or muniment-room, with an ante-room at each side; and a little shrine for the *lares* (*lararium*) or house-hold gods. Between the peristyle and reception rooms was a passage leading to the women's apartments. The *private* portion of the house contained the women's sleeping-rooms (*cubicula*). Other bedrooms with alcoves served for the master of the house, and for the freedmen. There were also a dining-room, study, picture gallery, and hall with *triclinium* for the winter repasts, and, beyond these, the kitchen and offices. In the remoter portion of the building was

the bath, and in a second garden, surrounded by colonnades, the summer dining-room, and the rooms for music and dancing. The various apartments were in charge of slaves, who occupied adjacent rooms.

The excavations show that there were few stables and coach-houses, which may have been provided in the suburbs. In like manner, fire-places were wanting, and only five chimneys have been found.

The houses were not indicated by numbers, but by the name of the occupier. The Pompeians were also in the habit of painting upon the walls of their houses and shops the names of the magistrates whose protection they desired, with the words « ROGAT UT FAVEAT » (*Favour is besought*).

The favourable situation of the city, and the activity and industry of its twenty-five thousand inhabitants, together with its secure harbour, soon rendered Pompeii the centre of a rich and flourishing commerce, whence it would seem to have merited its Greek name, *Pompeia*, which answers to « *emporium.* » Pompeii was the centre of trade with Nola, Nocera, and Atella. Its inhabitants dealt in wine, grain, flour, oil, fruit, and vegetables. The business transacted in any particular house was indicated by pictures on the walls—as, for instance, an ox at a butcher's, a serpent at a druggist's, or a Bacchus with bunches of grapes at a vintner's.

The Pompeians held the fine arts in high esteem, and extended hospitality to the renowned artists of Greece. The masterpieces of bronze and marble, and the thousand little treasures of artistic workmanship which the excavations are constantly bringing to light, all go

to show that the arts then held a position such as they can scarcely now boast.

Pompeii had already reached a considerable age, its busy streets were crowded with a population instinct with the varied life of a high civilization, when the neigh-bouring volcano buried it beneath alternating layers of ashes, pumice-stone, and scoriæ, to the depth of about nineteen feet.

The city dates back to Oscan times, and was successively occupied by Etrurians, Pelasgian, and Samnites, until finally it became Roman. It formed one of the Etruscan cities of which Capua was the metropolis. When Hannibal came, it submitted to him; but it had no individual importance in history .until in the civil war, B. C. 91, Sylla, after having sacked Stabia, met with valorous resistance from Pompeii, and was obliged to concede various privileges to her; after which she became a military colony. During the reign of Augustus the city was declared a Roman municipality, and a colony was sent thither, which built a suburb called *Pagus Augustus Felix*, under the patronage of Marcus Arrius Diomede, whose villa and tombs were situated in it; later, in the reign of Nero it became a Roman colony, and continued so for twenty-four years, until the terrible earthquake of A. D. 63 overthrew it, together with Herculaneum and many other neighbouring cities. That earthquake had already destroyed the Basilica and the *Forum*. when the eruption of A. D. 79—the first on record—buried in ashes, cinders, and liquid mud, Pompeii Stabia (*Castellamare*), Oplonte, Resina, and Herculaneum.

The eruption lasted one day; the darkness three. Dion Cassius describes the agony of the wretches who

perished in the torrent of burning scoriæ and the rain of volcanic matter. The elder Pliny, then in command of the Roman fleet at Misenum, hurried to aid his marines, and at the same time to study the spectacle that Vesuvius afforded. He took up his quarters at Stabia, with his friend Pomponianus, refreshed himself with a bath, supped quietly, and retired to sleep. In the meantime the court from which his chamber opened filled with ashes; the houses were shaken with such violence by the earthquakes that it seemed as though they were torn from their foundations and thrust back again. The sea was tempestuous, people were roused from sleep, and fled to the open country. Pliny went down to the beach to contemplate the spectacle, and was involved in a whirlwind of fire and sulphur which suffocated him.

Pliny the younger, who had remained at Misenum, has left two letters about the horrible catastrophe, written to Tacitus, who had asked him for particulars to be inserted in his Annals. The following extract describes his flight with his mother:—« It was seven o'clock in the morning, and yet the light was faint like twilight. The buildings were so shaken that there was safety nowhere. We resolved to abandon the city. The terrified people followed us in a great mass, crowding, pushing, and panic-stricken. Arrived without the city, we paused; here were new phenomena and fresh alarms: our vehicles were so shaken, although we were in the open country, that it was not possible to keep them steady, even though blocked with great stones. The sea seemed to be turned back upon itself and to retreat. The shore lay dry, and was covered with fish stranded upon the sand. Over against us, a black and

awful cloud, crinkled with darting wavy fire oponed and showed great flames like thunderbolts... In an instant this cloud fell to earth, covering the sea, hiding the island of Capri, and cutting off from our sight the promontory of Miseuum. My mother entreated me to save myself, saying that it was easy at my age to do so, while for her, old and stout as she was, it was impossible. I refused to fly alone, and seizing her hands forced her to accompany me, as the ashes were already falling upon us. Turning my head, I percived a dense smoke, following us and spreading like a torrent. While we could still see, I advised my mother to leave the main road, lest the crowd should crush us in the darkness. We had hardly left it when total obscurity supervened, pierced by the agonised shrieks of men, women, and children. One bewailed his own fate, another his neighbour's, while another prayed for death, though fearing it. Many besought aid of the gods; other believed this to be the last and eternal night, when the world was to disappear into its grave ». (Pliny, Jun., Lib. vi., Epist. xx.)

Titus came to the relief of the cities and displayed great energy. He appointed consuls to relieve the country districts, and assigned unclaimed property to the re-building of the town; he granted exemption from taxation, and personally assisted the destitute. A village, bearing the same name, was built near the site of Pompeii, and was in its turn destroyed by the volcano in 471 A. D., and it seems likely that the inabitants of this village pillaged the old town as far as they were able. Be this as it may, the destruction saved from the vandalism of the earlier Christian centuries an immense

number of works of art, and other articles which have served to initiate us into the secrets of the life of the Ancients, and to explain many allusions of Classic writers.

Such was the fate of Pompeii, which remained buried thus for seventeen centuries. Nations have passed away; but its monuments remain to testify to the advanced civilization of ancient Rome.

The excavations were begun in 1748. By mere chance some peasants found some specimens in a vineyard near the Sarno. Then Charles III., king of Naples, caused these discoveries to be followed up. Later, when the excavation had been carried on about a mile, some inscriptions were found in the Street of the Tombs, in which mention was made of Pompeii.

HERCULANEUM.

This city derives its name from the worship of Hercules. The date of its foundation is unknown. It was inhabited by the Oscans, occupied by the Tyrrhenians, and included among the twelve cities of which Capua stood at the head. In 567 B. C. the Roman Consul Carvilius took it by assault, after being twice repulsed. In the year 80 B. C., the inhabitants of Herculaneum, having taken up arms against Rome, with the confederate peoples of Italy, were again conquered by the Romans, who however accorded them the right of citizenship and municipal institutions.

Just as the city was beginning to recover from the wars, its walls were thrown down by violent earthquakes; and on November 23, A. D. 79, this place, so famous for its commerce, its riches, and its monuments—so great a favourite with the Romans for the fertility of its soil and its enchanting scenery—disappeared almost in an instant.

The theory that Herculaneum was destroyed by *molten lava* has been refuted over and over again by those best qualified to judge of these matters; though it is still industriously asserted by the guides, and by many writers who might be expected to exercise greater care in their statements. Had molten lava poured into the town, it must have flowed in at a such a temperature as would inevitably have calcined marble, fused silver, and utterly

consumed such inflammable vegetable matter as papyrus.

The fact is beyond doubt that the town was filled up with a fine hot ash in the condition of impalpable powder, similar to the ash which was blown into every crevice of the houses at Naples in the eruption of 1872, but of course in far greater quantities and at an incomparably higher temperature. The heat of this substance was sufficient to char all the woodwork and reduce the papyri to tinder, but is was not sufficiently hot to damage either stone, marble, or metal.

Immediately after the eruption, torrents of rain poured in upon this mass of ashes, forming it into a cement, which hardened into the consistency of stone, and safely preserved the art treasures that were imbedded in it.

There is no evidence that any lava at all flowed from the mountain in the eruption of A. D. 79, and the records of Vesuvius show that the first fluid lava which flowed down its sides into the sea in historic times was in A. D. 1036. Till then, the eruptions had produced ashes pumice-stone, and various kinds of scoriæ, but no fluid lava; but since that time, red-hot lava, like a stream of molten iron, has flowed over the site of Herculaneum, no less than eleven times.

The pressure of this enormous mass still further solidified the cement beneath it, and not only added to the difficulties of excavation, but caused the ignorant to jump to the conclusion that what is in reality *tufa* of surprising hardness was once molten lava, which to have come there at all must have flowed at such a temperature as to have utterly destroyed everything that came in its way.

Herculaneum remained buried and forgotten for many

centuries, and then a fortunate chance led to its discovery. The prince of Elbœuf, in building a country-house near the Alcanterine monastery in Portici in 1720 noticed some pieces of rare marble which the peasants of Resina had taken out of a well He immediately caused excavations to be made, and found many statues and columns of temples. In the course of five years he recovered relics of all sorts, which he sent to Prince Eugenio of Savoy and to Louis XIV., king of France.

In 1738, Charles III. of Naples forbade excavations by private persons, and began systematic investigations, sending all articles were subsequently transferred to Naples, and became the foundation of the Bourbon Museum. It is to this king that is due the discovery of the theatre, the Basilica, several temples, the papyri, and many of the most precious treasures of art in brouze and marble that now enrich the Neapolitan Museum.

The excavations were interrupted for many years, but they were resumed in 1828 by order of Francesco I., and they have since been continued as means and opportunity have permitted.

THE END.